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SERIES 6 - THE DEFINITIVE PREVIEW!

RED DWARF SMEGAZINE

THE DAY I MET ELVIS!

Hattie Hayridge and the King of Rock'n'Roll

DUANE DIBBLEY IS...

THE MAN FROM U.N.C.O.O.L.

SMEGATORIAL

Our countdown to Red Dwarf VI comes to its effective conclusion this issue as we run a definitive preview, fully illustrated with a very special selection of photographs from the upcoming shows. The series is due to hit our screens in the first week of October, so the long wait for Red Dwarf VI is almost over - and from what we've seen of the episodes here at the Smegazine, the wait should be well worth it!

Of course, if you can't bear to wait a whole month for your next Red Dwarf fix, then you've come to the right place. We've even got something that series 6 hasn't got - Hattie Hayridge! She talks to the Smegazine this month, as do Lee Cornes (Paranoia) and Howard Burden (Red Dwarf's Costume Designer since series 3). Naturally, there's all the latest news from the Dwarf, too, as well as a special feature bringing you up to date on Danny John-Jules's new Red Dwarf single.

The big comic strip event this issue is the unfashionable conclusion to our current Duane Dibbley storyline, but rest assured, he'll be back - on screen as well as on the comic page! We also have a one-off strip called 'Dead Man's Bluff' in which Rimmer meets his match (well, it wouldn't take much, would it?) I hope all this is enough to keep you going until October!

Mike Butcher

YEAR OF THE CAT?

After weeks of slaving over a hot microphone, Danny John-Jules has at last finished recording *Tongue Tied* and he's pleased with what he can hear. Read all about the new Red Dwarf single on page 19 of this month's Smegazine!

MARK YOUNG

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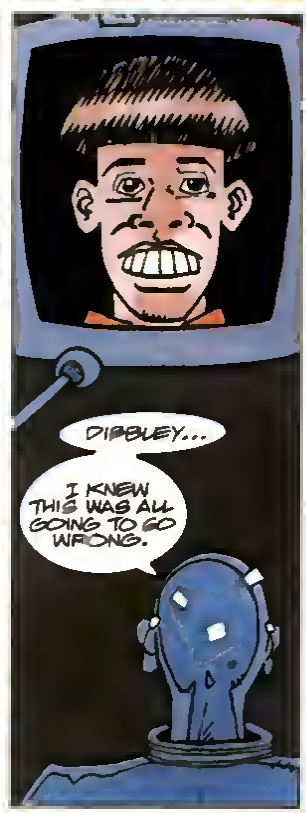
(If you want to join The Official Red Dwarf Fan Club, then write to: P O Box 3013, London N3 3OF. They'll send you details just so long as you supply them with an SAE The club is a non-profit making enterprise run by fans and they don't have a budget for stamps!)

RED DWARF SMEGAZINE



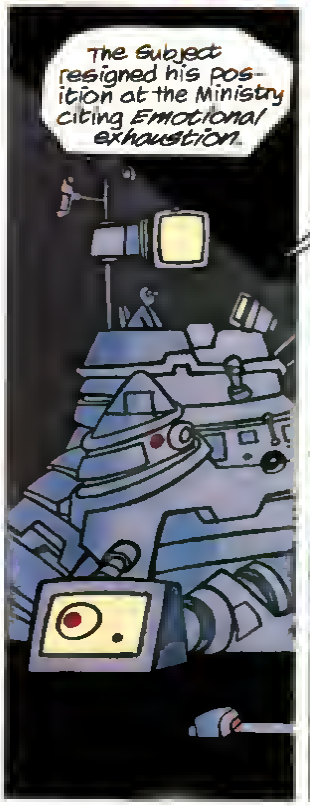
*** SCRIPT & ART: Nigel KITCHING *** LETTERS: Woodrow PHOENIX ***

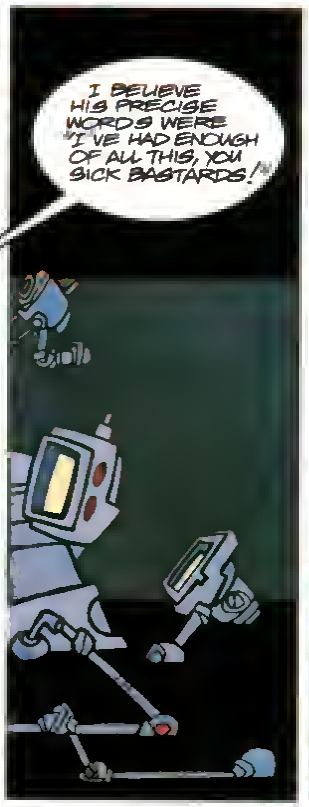
FOUR YEARS AGO AT 'GOOD TIME JOSIES'. BUT YOU NEVER SHOWED.

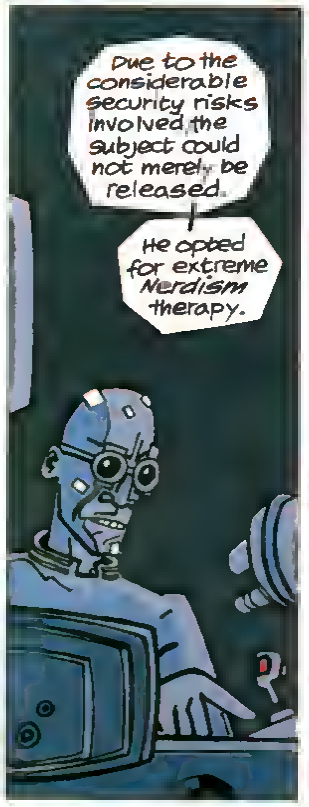
EVEN GAVE US THIS PHOTO SO WE'D RECOGNISE YOUR NEW FACE.
UH... RIGHT...

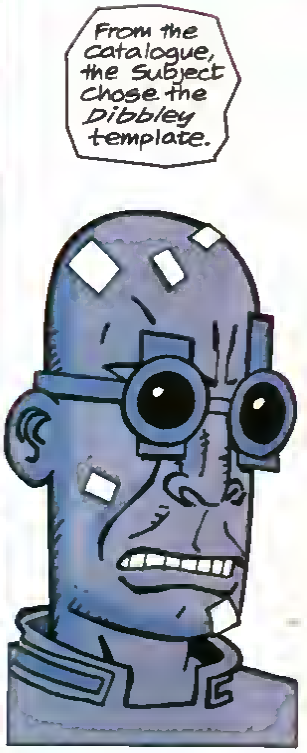
WAITAMINUTE! NEW FACE!! WHAT DID I USED TO LOOK LIKE!?

WELL, THE TEETH WERE DIFFERENT...
AND THE HAIR.
AND DON'T FORGET THE DRESS SENSE.
I MEAN, ALL THREE...

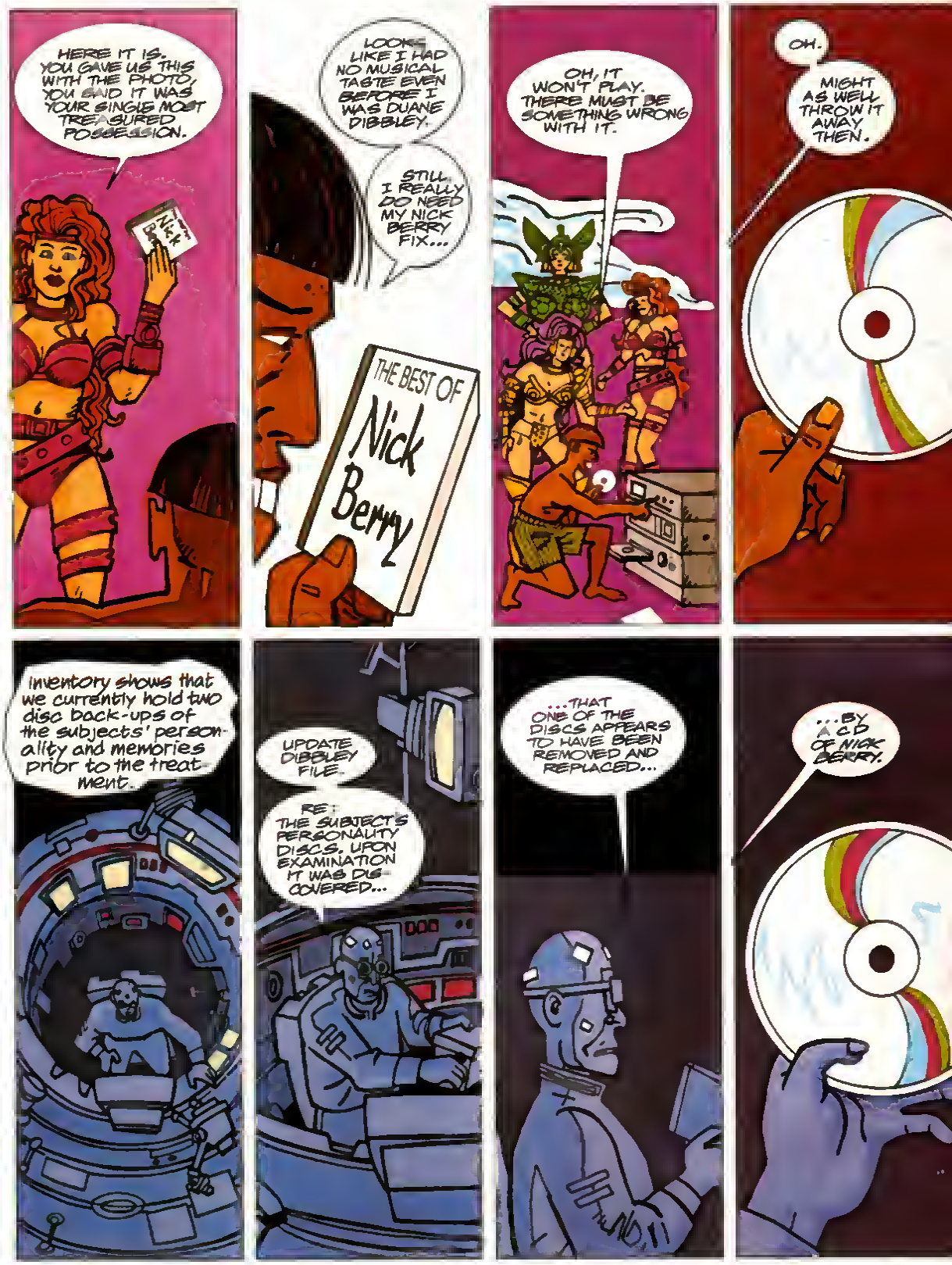

The Subject resigned his position at the Ministry citing Emotional exhaustion.


I BELIEVE HIS PRECISE WORDS WERE "I'VE HAD ENOUGH OF ALL THIS, YOU SICK BASTARDS!"


Due to the considerable security risks involved, the subject could not merely be released.
He opted for extreme Nerdism therapy.


From the catalogue, the Subject chose the Dibbley template.

I HAVE NO MEMORIES AT ALL BEFORE THE TIME I WAS THE CAT ON RED DWARF.
BUT I SUPPOSE I'VE GOT TO ACCEPT THAT THE WHOLE THING WAS A TOTAL IMMERSION VIDEO GAME...
...AND THE IMAGE OF THE CAT THAT ONLY I CAN SEE MUST BE SOME RESIDUAL SIDE EFFECT OF THE GAME.
SORRY, BUD...
YOU GIRLS DON'T HAVE ANY MUSIC IN THIS PLACE, DO YOU? MAYBE SOMETHING BY NICK BERRY? I CAN'T GET HIS VERSION OF HEARTBEAT OUT OF MY MIND FOR SOME REASON...
NICK BERRY?
The first stage of Nerdism Therapy involves simple cosmetic surgery.
Followed by total memory erasure and personality grafting.
The subject was now ready to start his new life as Duane Dibbley.
But, unknown to the subject, arrangements were made for him to spend nine years in the Total Immersion video game, Red Dwarf.
However it turned out that the Dibbley party were such poor players they completed their game in four years, scoring only 4%.



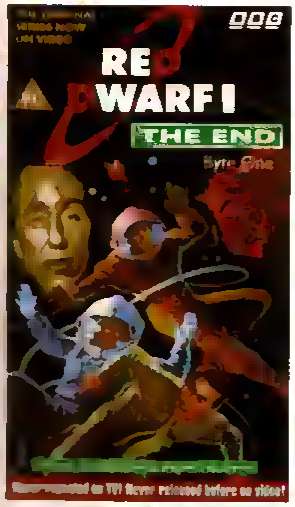
DUANE DIBBLEY WILL RETURN SOON.

NEWS FROM THE DWARF

with Jane Killick

SONGS FROM THE DWARF

Denny John-Jules has been snapped up by the big record company EMI for the release of *Tongue Tied*. Denny's record will be a re-recorded version of the Red Dwarf classic song from the second series, with (hopefully) a Duane Dibbley rap written by Rob Grant and Doug Naylor. It will also be backed by a 'rockier' version of the Red Dwarf theme. The video for the single looks set to be a Red Dwarf affair, with Chris Barrie (Rimmer) and Robert Llewellyn (Kryten) agreeing to take part. Denny plans to re-create the roles of Cat and Duane Dibbley for the video and was last heard of trying to track down Craig Charles (Lister) to ask if he would be free to join in as well. The release date for *Tongue Tied* is planned for October 11th - look out for a mass of publicity heading your way, including personal and TV appearances by Danny himself, as well as a very special competition in next month's Smegazine.



VIDEO SUCCESS

Red Dwarf jumped to the top of the Gallup video charts in its first week, as dedicated fans scrambled to get hold of the long-awaited first series. The first three episodes under the collective title of *The End* sold faster than the speed of light. However, the discussed freebie through Woolworths with the release of the second volume of first series episodes failed to materialise. There just wasn't time to organise something without resorting to a rushed and cheap giveaway, but the idea was considered a good one and is being put on the back burner for a future video release.

You also may have noticed the second Red Dwarf I video came out under the title *Confidence and Paranoia* instead of *Waiting for God*. This was a late change because it was feared some smeg heads might confuse the space series with a certain other BBC sit-com.

As for Red Dwarf V, following in the video release tradition, this is likely to be delayed.

This series was originally planned to come out in November.

RED DWARF VI

The new series of Red Dwarf is on schedule to start on BBC2 in the first week of October. However, don't underline the date on your calendar just yet because the powers that be are still at liberty to change their minds. *News From the Dwarf* will bring you more accurate dates and times next month once the BBC have made firm announcements on their Autumn schedules.

Meanwhile, to fuel your appetite, check out the exclusive Red Dwarf VI preview elsewhere in this issue.

THE NEW RED DWARF NOVEL

Grant Naylor were last heard of locked in a flat in London with instructions not to come out until they had finished the latest Red Dwarf novel. However, in a brief respite from scribbling away, Doug Naylor did manage to reveal that the book due out on October 7th will be loosely based around Red Dwarf VI, in a similar way that *Better Than Life* was based around Red Dwarf's second series (with bits of other series thrown in!). In the meantime, as publishers Penguin await the manuscript, the new book is going under the exciting working title of Red Dwarf *Three*.

THE MAKING OF RED DWARF VI DELAYED?

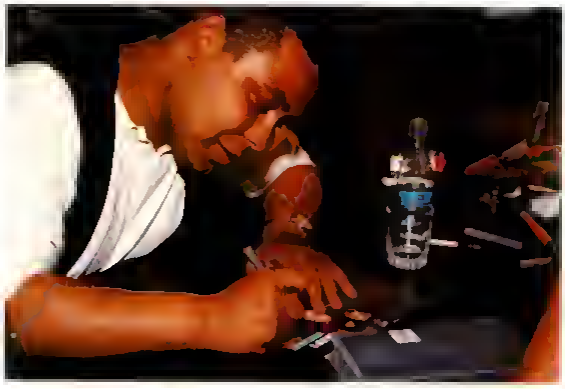
The behind-the-scenes look at the new series of Red Dwarf looks like it's going to be delayed. The book written by The Smegazine's Joe Nazzaro and illustrated with behind-the-scenes photographs, was originally due out this Autumn, but it now seems likely to be delayed until next spring. Publishers Penguin say the complicated business of laying out prose and photos is taking longer than they expected. A final release date is yet to be decided.

RED DWARF FOR SALE (AGAIN)

A whole host of Red Dwarf costumes and props are coming up for sale at London auctioneers, Bonhams, for a second year running. Among the goodies are Lister's and Cat's plaster casts from *Thanks for the Memory*, a pair of 'android feet' (I think this means the walking boots from *Justice*), one of Rimmer's green suits, Cat's golfing costume, Kryten's hands... the list goes on to detail about thirty items. Bonham's entertainment sale is being held on September 2nd. Some viewing sessions are likely to be arranged beforehand.

SIGNINGS

With loads of Red Dwarf goodies due out in October at the same time that the new series is on the telly, organisers are trying to get together a mass signing to be held in London in October or November. Once again, watch this space.



Craig Charles is also likely to be around the country making public appearances to promote his book *The Craig Charles Almanac of Total Knowledge*. These events can sometimes be scheduled at very short notice (like Craig's recent signing of Red Dwarf videos in London, which we were told about the day before!), so watch out for local announcements. *News From the Dwarf* hope to have more details next month.

LISTER'S BOOK

The *Craig Charles Almanac of Total Knowledge* is due out next month (October). Written by Craig's own daft hand with the help of comedy writer, Russell Bell, it details embarrassing stories, urban myths and the mysteries of the universe with the aid of Craig's typical "streetwise humour" (it sez 'ere). Also within its 128 pages are the hundred best-ever put-down lines and 75 black and white photos and cartoons. The book will be in paperback and will cost £6.99 from publishers Boxtree.

KRYTEN'S BOOK

Robert Llewellyn's book, *The Man in the Rubber Mask*, about life as a mechanoid in Red Dwarf is not scheduled to come out from publishers Penguin (them again!) until April next year. However, the publicity department at Penguin say their lists are being shifted around at the moment, so there's a possibility it could be moved forward. Watch this space!

BADGES

A series of enamel Red Dwarf badges are being produced. These are said to be good quality badges, as opposed to the cheapo tinpones that go rusty when you accidently put them in the wash. It's part of an attempt to get more Red Dwarf stuff on the shelves under the £6 mark. The badges should be available later this year.

THE BBC DIDN'T LOVETT

Norman Lovett's own TV show, *I Lovett*, which appeared on BBC2 earlier this year, won't be getting a second series. But you can still catch the face of Holly for the first two years of Red Dwarf's history at the Edinburgh Fringe Festival at *The Music Box* until September 4th. Norman then plans to take his stand-up comedy show on tour, taking in university and college venues throughout the country.

BRIEFLY...

After appearing in her one-woman show, Out of *Her Box*, at *the Edinburgh Fringe Festival* in August, Hattie Hayridge also plans to take her show on tour... An extract of the Red Dwarf Talking Book will appear on a free cassette with October's Select magazine along with other comedy extracts... The recent auction of Red Dwarf goodies at the Dimension Jump '93 auction raised around £500 for Amnesty International.

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FROM HATTIE TO HOLLY TO HOLLY

Part 2

The Holly of series three, four and five is quite different to Norman Lovett's Red Dwarf computer personality of the early series. When Hattie Hayridge took over the role it obviously gave Holly a more female face, but there is also perhaps some of Hattie's personality behind the computer's scatty

"I suppose it was not like me," says [illegible] "I think they (the writers) do that [illegible] other characters. I always think [illegible] create them. I guess they did [illegible] I think they probably realised I [illegible] slightest bit ironical, so they [illegible]

During the three years Hattie worked [illegible] series she became friends with the [illegible] "We all got on really [illegible] writers and everybody," she [illegible] "I used to give Craig a lift every day because he lived near me. We just [illegible] about used to get there on time every time. I'd meet Craig at Vauxhall tube station near the phone box, and screech to a halt in my 23-year-old car .. He'd get in and snore all the way to Shepperton. He'd wake up and go 'where are we?' [I'd go] 'oh, we're not there yet' and he'd go 'urghhh' and go back to sleep. He was usually awake when I gave him a lift back. I don't think anything drastic happened when we were going there or back. The brakes went when I gave someone a lift the other day, [illegible] I think Craig escaped anything drastic."

> They thought of doing an episode where Elvis was lost in space.

About half a typical show is filmed in front of a studio audience at Shepperton studios. For Hattie, stand up comedienne, it's a vital part of the show. "It's much better with an audience," she says. "I'm used to an audience anyway. It would be horrible to do it without an audience."

It also makes a difference because the audience are very definitely Red Dwarf fans. "They laughed along if something was out of character with somebody, especially with Rimmer – they would know before now he was going to react and they would be laughing before the punchline because they were sort of going, 'I know what he's going to do, I know what he's going to do'. They may have laughed in a different place if it was a *Blockbusters* sort of audience or another audience that weren't Red Dwarf fans."

> Marilyn Monroe was brilliant, she was really good, and also she wasn't mad, like some of the others.

Because Holly is stuck on a television screen, yet in more recent episodes the action has tended to take place away from the ship, Hattie has sometimes had to fight for her character: "I suppose I did feel I wasn't over-used, so I'd chip in with little bits of 'why don't I do this?' The swoon in Ace - *Dimension Jump* - that was mine. They hadn't written me in as meeting Ace at all, and I said 'why don't I meet him?' And they said 'you know, the time to get the effects in and stuff like that, it doesn't add anything to the script that I meet him'. And I said, logically I should at least meet him at some point or other, so I said 'why I don't I just meet him and faint, at least it explains why I'm not in the rest of it.'" That was the only time Hattie has ever stood up while playing Holly. When she fainted and disappeared out of the bottom of the screen, she really was falling over!

Dimension Jump was also the only episode in which Hattie got to prove she had legs. She was Melile, the sensuous secretary in Ace's parallel universe, who offered to cover herself in maple syrup for him. Not only did she have to act the part, she had to look the part as well.

"It was meant to be a Betty Grable type of thing," reveals Hattie. "The only thing with that costume is... it was one of these tunics that went down to between your thighs and your knees and it had a very strong zip all the way up, which is great for standing up, but if you sat down it looked like you were wearing an anorak and it all bunched up and looked horrible. I think it would have been better if it wasn't quite like that.

"At the end when we did it, I said 'what a guy' like everybody else did, but I must have said it wrong because it wasn't in the actual recording. So it didn't follow because everyone else says 'what a guy, what a guy' and then I don't. I'm sure I said 'what a guy', I didn't say 'what a tub of lard' or anything."

Hattie enjoyed making Red Dwarf so much, she would go to location filming, even when she wasn't involved. "I was a bit of a sadist," she admits. The location she enjoyed visiting most was during the filming of *Meltdown*.

"That was the funniest one for filming. It was just tears streaming down your face laughing, especially running down that field with all the explosions going off, because some of them seemed really close. They'd be running past and there was all these explosion things coming out of the ground and they were getting covered in mud. It was really funny."

The location was like something from a Hollywood film, littered with lookalikes of the famous and infamous, but it was the pacifist, Gandhi, who caused the film crew the most problems.

"Gandhi had to do these press ups in a freezing cold field in November and the first Ghandhi that they brought couldn't actually get out of the car. They were going 'oh my God, he's having trouble getting out of the car!' He was like in his eighties. They were saying 'oh no, he's got to do press-ups, he's going to die!' I think they sort of said, 'thanks very much for coming, but I think it'll be too physical for you'. So he was whisked off and they had to get another Ghandhi who was only marginally younger, as you probably remember. And everyone was going 'oh my God' - exactly the same thing with him. But he reckoned he could do it, he'd be all right."

Most of the other lookalikes, though, were able to handle their roles a little easier, even if they were, like Marilyn Monroe, wearing a skimpy dress in freezing temperatures. "Marilyn Monroe was brilliant, she was really good, and also she wasn't mad, like some of the others," says Hattie. "Some of them you felt really believed that they were that person... Queen Victoria was quite convinced, I think, that she *was* Queen Victoria... I mean Queen Victoria wouldn't speak to the make-up lady, she'd speak to Prince Albert and he'd speak to the make-up lady. She'd be standing next to her, and she had to keep a royal thing about herself."

Also a great favourite from that episode was Elvis Presley impersonator, Clayton Mark. "He was great, I think he made his living out of being an Elvis Impersonator. He was really good. He was so good, they thought of doing an episode where Elvis was lost in space and they found Elvis and put him on the spaceship. That was a real possibility for a while. He's really good."

In Red Dwarf V, Hattie Hayridge returned to play Holly under a new director, Juliet May, who replaced Ed Bye when he left after directing Red Dwarf for the first four years.

"I hardly got directed in a sense, not the same as the others," says Hattie. "The main difference with the others was that with Ed, he would make like squares in front of their faces [with his fingers, like a miniature TV screen], so they knew when they would be on camera. Whereas Juliet didn't do that and assumed people would act whether they're on camera or whether they're not, which is true really. I guess that's what you're meant to do. They did want to know from the point of raising an eyebrow or something, there's no point in doing it if you're not going to be shown on camera, especially at a pre-record where there's no audience. You could be standing there making all the faces in the world and it won't really make a lot of difference. I think they found that difficult because they were used to Ed doing this brilliant thing of doing a square in front of their face, so they knew when they were on camera.

"The only way it effected me was in *Demons and Angels*. I think Juliet never quite understood the technical thing of how they filmed me. I wasn't filmed on my own ever in that episode, which is a shame because that's the only episode where I ever looked any different. She just filmed the set and I was just filmed in the background. There wasn't the separate reel that was just me. So that was what affected me most in that respect. Especially when you've spent three hours having this wig put on and you're like a postage stamp in the back of the screen.

> **The first Gandhi that they brought couldn't actually get out of the car.**

Red Dwarf V also saw the series change direction and become more action-orientated. Hattie feels this left less room for Holly to be involved. "When you see it it doesn't seem too bad, but when you're there six days it feels like you're [illegible] it at all. It looks more when it's cut [illegible] the half an hour. Six days being there and you had one line that day, you [illegible] 'God I'm not even in it'."

Some of her lines were also cut when it came to editing the episodes. "They have to cut out so much anyway, it's all so jam-packed. Each episode could be an hour and a half film, really. And Holly's bits, if they're just commenting on something, [illegible] a vital part of the plot, usually."

Holoship provided a particular problem because the finished show overran by about ten minutes. It was the only time an entire Holly scene was cut out, where [illegible] loses the mind patch and tries to [illegible] the others' help. "That was the one where Rimmer comes running in from the Holoship and we have this whole thing of going 'Where's Lister?' [Holly replies:] 'Hello Holly, how are you, hello Arnie, how are you?' and he's just going 'Where's Lister?', just screaming 'Where's Lister?' and [Holly's] going what a rude pig he is and why can't he be nice. He was in this hurry and I was being really annoying to him. It was quite funny, but it wasn't an important part of the plot at all. It's an obvious scene to go because it's just a character thing of Rimmer being a git, and because everyone knows he is, they didn't need an extra character thing in there."

After Red Dwarf V was shown, a lot of fans said they wanted to see more of Holly in the programme and more episodes set on the ship. "And they [the writers] kind of agreed to that," Hattie shrugs. "In interviews, that was the impression I got, unless I was being optimistic. The impression I got was when they said 'yes, we'll sort that out for the next series', I was looking at it optimistically, I was thinking 'oh great, they're going to sort that out for the next series'. But sort me out meant me not being in it at all."

Hattie was obviously disappointed not to be asked back for Red Dwarf VI, but is now concentrating on her stand-up career and is working on a one-woman show that should be touring the country towards the end of the year.

IN AN UPCOMING ISSUE, HATTIE TALKS TO JANE KILLICK ABOUT FINDING OUT SHE WASN'T GOING TO BE IN SERIES VI AND LIFE AFTER RED DWARF.

One of Hattie's rare opportunities to dress up a little differently to normal came in the episode Demons and Angels *- unfortunately she was miles off in the background every time she appeared!*

THE JUNIOR ENCYCLOPEDIA OF SPACE

Fresh back from the Monopoly Board Pub Crawl, and a fried egg chilli chutney sandwich (yes, really!), here I am again to answer your queries (And very queer some of them are, too!)

WHO THE SMEG IS THIS MAXINE LEHMANN PERSON ANYWAY? (various questioners)
See that? That's me, that is: Maxine Lehmann CMA.

IN *STASIS LEAK* THE DATE ON THE SHIP WAS 2077, BUT LISTER'S 'OFFICIAL' BIRTHDAY IS IN 2155. DOESN'T THAT MAKE HIM PRETTY OLD? (Patch)
Nope, it makes him -78! Of course, Lister is not actually 78 years from his own birth, it's just that *Stasis Leak* is in the screen dimension of Red Dwarf, while Lister's official birthday is in the book dimension. The two are similar, but don't match up. Hence, Lister has two birthdates, Rimmer is a first and second technician and Lister did and didn't go out with Kochanski

WHAT ARE THE TITLES OF CRAIG CHARLES'S POETRY BOOKS, WHO PUBLISHED THEM AND WHERE CAN I GET THEM? (various questioners)
As yet, contrary to popular belief, Craig has no poetry books published - or none that he knows about, so that sounds pretty conclusive On the other hand, there is the forthcoming publication of "the Craig Charles almanac of total knowledge, sort of thing" - keep reading the Smegazine for details.

HOW DOES THE HOLLY HOP DRIVE WORK? (Neil Penny)
Very badly

IN *KRYTEN* LISTER SAYS HE APPLIED TO ART COLLEGE, YET IN *MAROONED* HE TELLS RIMMER HE DIDN'T HAVE AN EDUCATION. WAS IT JUST THE DOG FOOD GOING TO HIS HEAD OR IS LISTER SENILE? (James Walkin)
Lister qualifies his "no education" statement by referring back to having gone to art college, knowing that Rimmer would question him about it. In fact, Lister was only in art college for 97 minutes, so - with no degree and no other exams to speak of ("one GCSE - Technical Drawing (failed)" doesn't count) - he really does have no education to speak of. How much time he even spent in school seems questionable, considering how he spent vital school years having fun on the Bootle Municipal Golf Course

HAS CRAIG CHARLES APPEARED IN A RICE KRISPIES COMMERCIAL? (Stuart Kearney)
Craig Charles has done a multitude of advertising voice overs (just like Chris Barrie!), but is proud to say that he hasn't sold out and appeared in any He justifies the voice overs by pointing out that if he didn't do it, then somebody else would... and it pays well!

HOW COME I SAW ONE OF RIMMER'S SOLDIERS IN *DIMENSION JUMP* WHEN THEY WERE ALL SUPPOSED TO HAVE BEEN BURNT IN *MAROONED*? (Louise Thomas)
Louise, for some reason, thought we wouldn't be able to answer this one In fact, it's quite simple The soldier in question was left behind on Red Dwarf when they made their rush to safety. Only those soldiers taken aboard Starbug in the camphor wood chest were available to be burnt This one, and possibly a few more, had a lucky escape

WHO IS PAINTING THE SHIP IN THE OPENING SEQUENCE TO SERIES ONE AND TWO? MY GIRLFRIEND SAYS IT'S LISTER, BUT AS RIMMER WAS GIVEN EIGHT WEEKS PD, I THINK IT'S HIM. (Gary West)
Sorry, Gary, but Lister was given ship painting duty, too! Since the suited figure was actually Craig Charles, it seems your girlfriend is onto a pretty safe bet.

WHY DIDN'T C P GROGAN PLAY KOCHANSKI IN THE FINAL SCENE OF *STASIS LEAK*? (John B Poice)
The scenes involving Kochanski in *Stasis Leak* were pre-recorded and played on monitors to the studio audience when the bulk of the episode was recorded. The last scene hadn't been pre-recorded and, because Kochanski had no dialogue in it, somehow everyone managed to overlook the fact that she was meant to be there. In the event, an obliging floor manager (Dona Distefano) and a very big hat saved the day.

THE ORIGINAL CREW OF THE RED DWARF WAS PRETTY BIG, SO HOW DOES THE PRESENT CREW MANAGE TO MAINTAIN THE WHOLE SHIP? (Christopher Stanley)
Quite simply, they don't! The Skutters are, however, still expected to tend to matters as vital as repairing lisp malfunctions on the food dispensing machines.

CAN WE ORDER T-SHIRTS FROM BMS WITHOUT CUTTING THE ORDER FORM OUT OF THE SMEGAZINE? (Andrew Collin)
I ought to say no, so that you all cut up your Smegazines and have to buy replacements. actually you can't order T-shirts from BMS at all now - but that's only because they've changed their name to Network Mail Order! I'm sure they'd be happy to take orders on any type of paper, provided that you supply them with all the necessary details of what you want and send them the right money

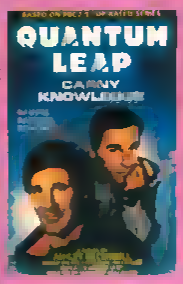
Maxine Lehmann

In search of more spaced out info?
Then write to:

THE JUNIOR ENCYCLOPEDIA OF SPACE
Red Dwarf Smegazine
Fleetway Editions Ltd
25-31 Tavistock Place
London WC1H 9SU

RED any good books lately?

QUANTUM LEAP - CARNY KNOWLEDGE by Ashley McConnell (Boxtree £3 99)



I didn't know quite what to expect when I approached this book I've always found the *Quantum Leap* series to be a hit and miss affair, with many of its plotlines seeming insufficient to hold together a fifty minute episode. I wondered then, how the format would lend itself to the more substantial medium of a full 294 pega novel

In actual fact, *Carny Knowledge* rises to the challenge very well The plot does seem to move a little slowly at the beginning, but on the whole the book is a very entertaining read It also stays close to the spirit of the TV series and it s very easy to imagine this story as it would appear on screen One thing the book actually does *better* is that it gives us a few glimpses of the Quantum Leap project itself, something which the TV version doesn't give nearly enough airtime to

The plot is quite straightforward but effective nonetheless Time-travelling Sam Beckett leaps into the body of a 1950s carnival worker his mission to prevent the opening of the 'Killer Diller' rollercoaster True to its name, the 'Killer' will cause the deaths of seven people when they are on its first ride However with Sam considered mad and the carnival owner determined to press on with the attraction that might save her from bankruptcy, the Leap proves not be as easy as it first appears.

Don't worry if that makes no sense to you at all! Even if you've never seen *Quantum Leap* before, Ashley McConnell makes a fairly good job of explaining the premise behind the series without boring those of us who already know it If you're a casual viewer, you'll probably find out a few things you didn't know There are, however, perhaps a few too many oblique references to past episodes and, in one or two instances, these can be a bit confusing to all but the most ardent of Quantum Leap fans (Leapias?)

All in all, *Carny Knowledge* is a very good read Certainly, I'm impressed enough to try out the other available book in this series. *Too Close For Comfort*, by the same author The cover synopsis for this novel sounds even more promising and, if the standard of writing is maintained, then it's sure to be a winner

THE MARY WHITEHOUSE EXPERIENCE ENCYCLOPEDIA by Newman, Baddiel, Punt and Dennis (Fourth Estate £5.99)

Let's see now a book based on a popular TV comedy series - past experience might suggest that it's not going to be at all funny, right?

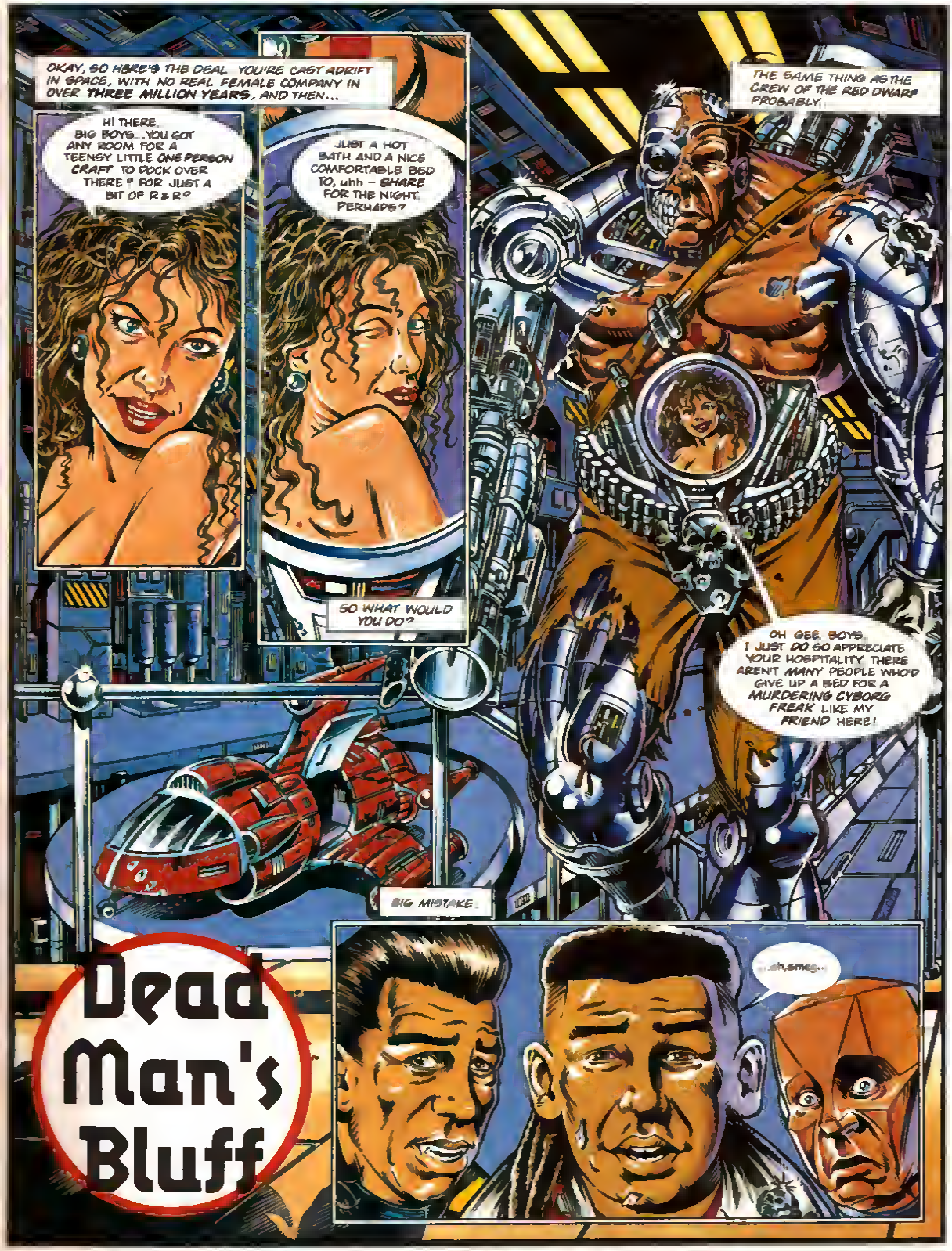
Fortunately, *The Mary Whitehouse Experience Encyclopedia* is a very happy exception to this general rule

Written entirely by the regular team who write and perform the excellent BBC2 sketch show (the frontispiece also credits a few other people, including Evel Knievel and Henry Kelly, although I suspect they didn't contribute too much), the encyclopedia takes the form of well, an encyclopedia really This deceptively simple format gives Messrs Baddiel, Dennis, Newman and Punt almost a free hand to write whatever they feel like, so long as it's remotely amusing The best (and perhaps only) way to read this book is by opening it to various random entries, from *Doo, Scooby* to *Puddings That Sound Rude* to *Fractal Geometry* to *Wogan, Terry* Some of the relevant comments are satirical, some of them are just surreal, most of them are extremely funny Oh, and some of them are a bit rude too, so if you're easily offended, perhaps you shouldn t bother

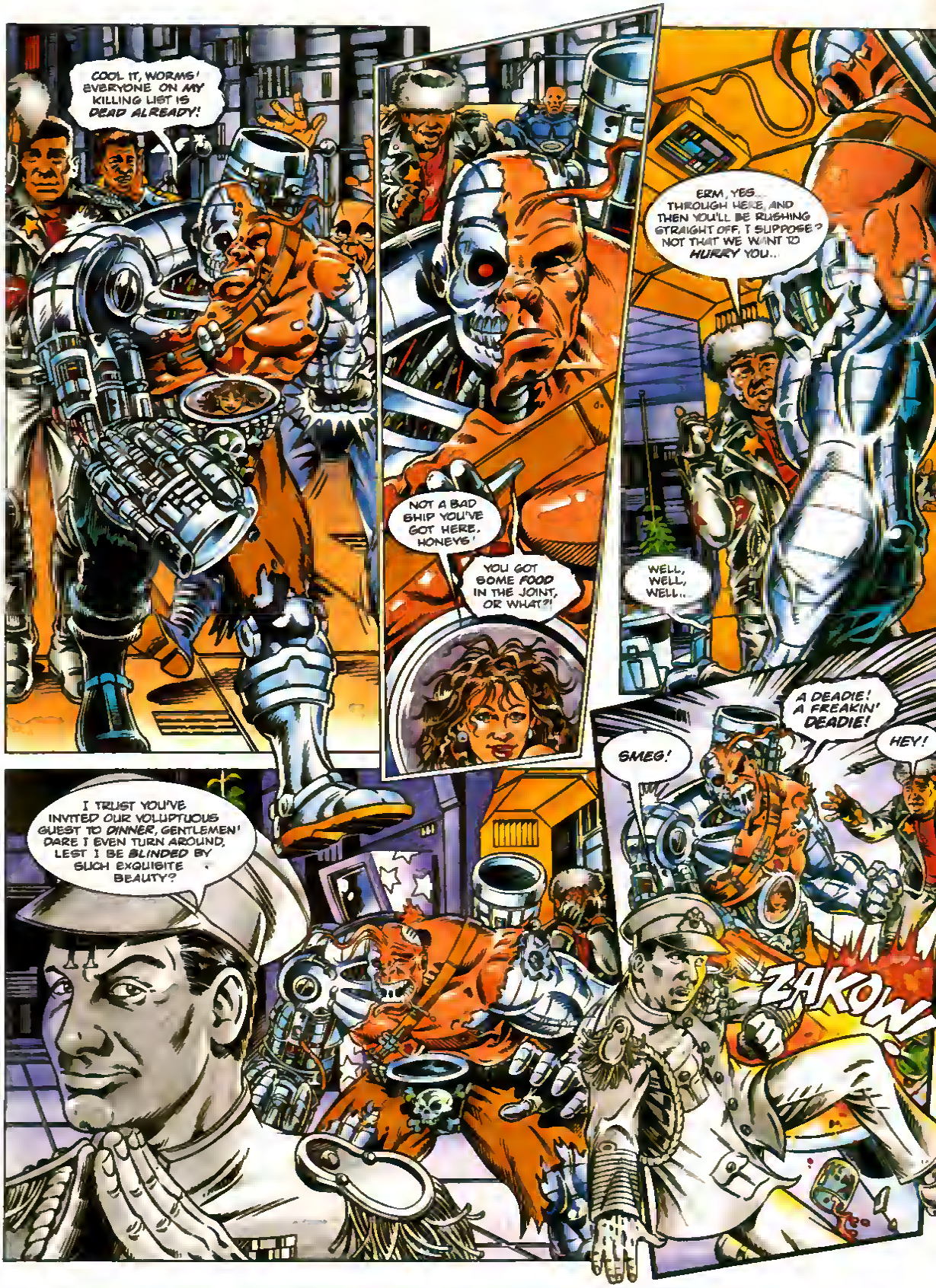
Unusually for this sort of book, it's all new stuff I suspect that the liberal format allows the Mary *Whitehouse* team to utilise all those little bits and pieces which didn't quite get into complete comedy monologues on the TV show There are one or two observations which have already been made on screen the sexual orientation of a certain M Khan is touched upon here (see *Bent, M Khan is*) - but these have generally been updated anyway In this case, David Baddiel notes that the piece of graffiti in question has now been removed and offers "a large sum of money" to anyone prepared to "go to that bridge under cover of darkness, and paint on it the words 'M KHAN IS STILL BENT' "

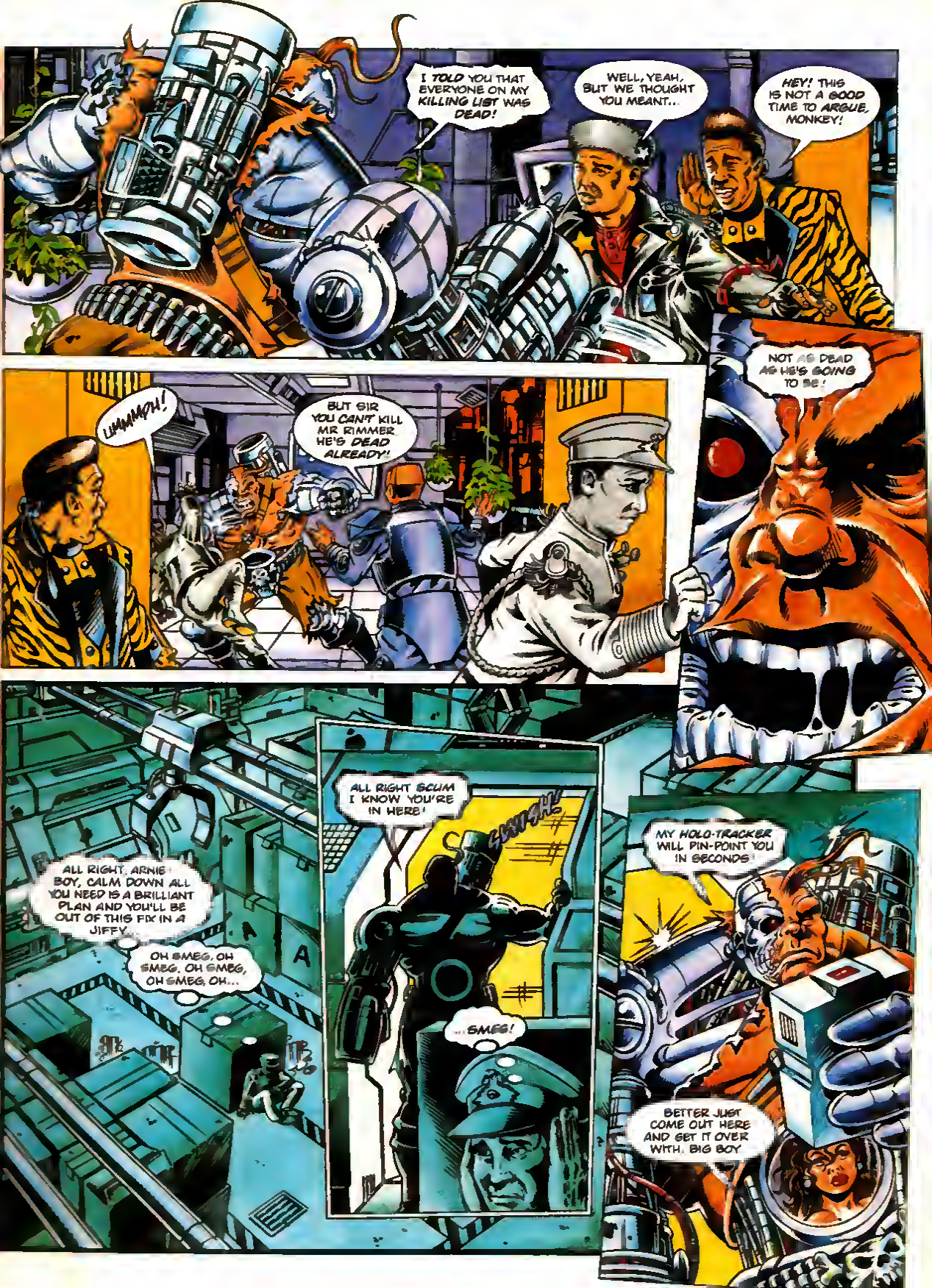
At the startlingly low price of £5 99 *The Mary Whitehouse Experience Encyclopedia* is definitely great value for money In fact, if you can still find it around the more durable hardback version (also published by Fourth Estate) is also terrific value at £8 99 and has the added advantage that it looks and feels that bit more like a real encyclopedia! Furthermore, this book is an absolute must for all Red Dwarf completists - neither Holly nor Queeg receive an entry and therefore are both listed in the 'Index of Things Not Included in this Encyclopedia

STEVE LYONS

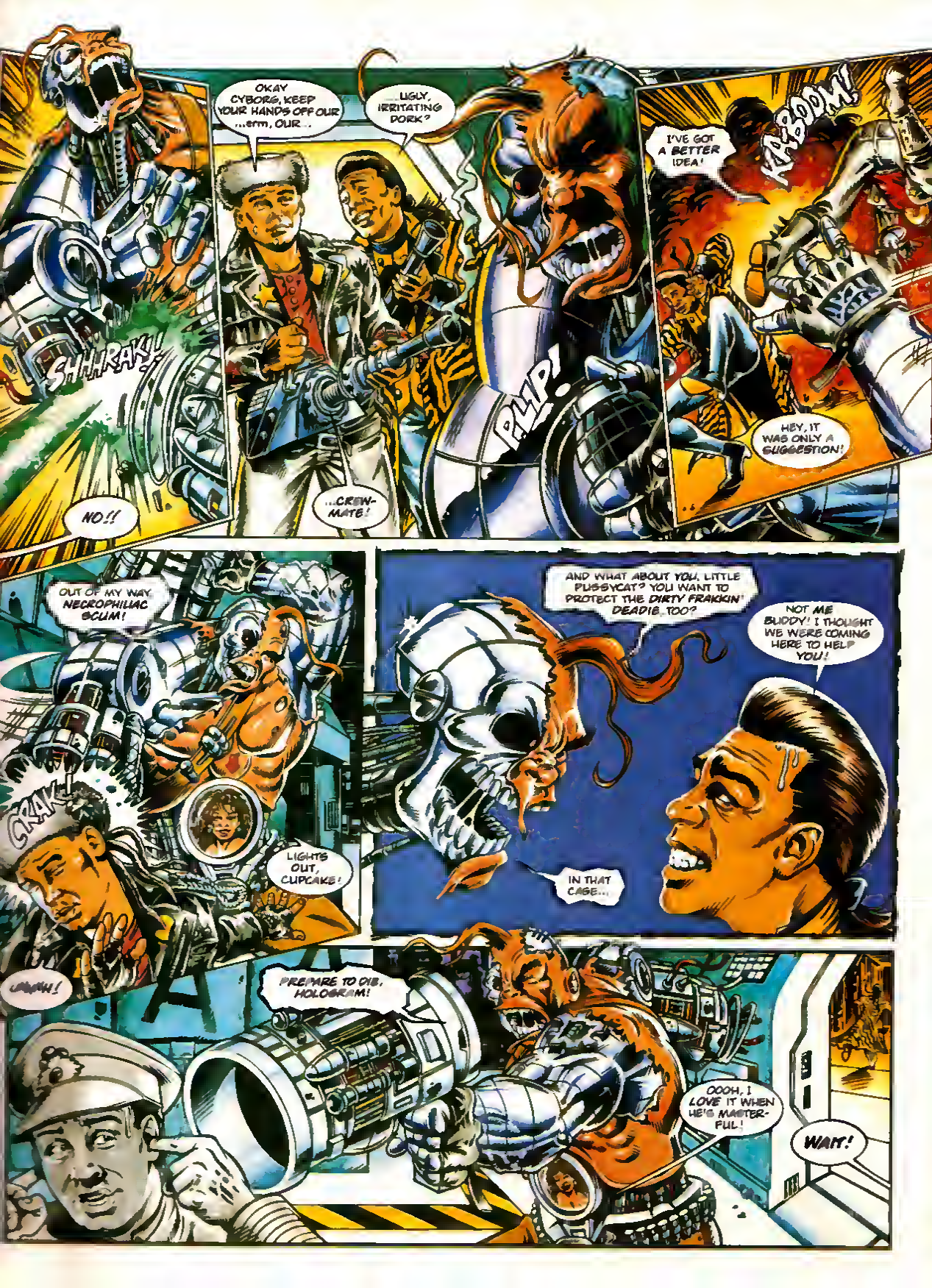


+++ SCRIPT: Steve LYONS +++ ART: John HUSKBY +++ LETTERS: Elitta FELL +++


COOL IT, WORMS! EVERYONE ON MY KILLING LIST IS DEAD ALREADY!
NOT A BAD SHIP YOU'VE GOT HERE, HONEYS!
YOU GOT SOME FOOD IN THE JOINT, OR WHAT?!
ERM, YES... THROUGH HERE, AND THEN YOU'LL BE RUSHING STRAIGHT OFF, I SUPPOSE? NOT THAT WE WANT TO HURRY YOU..
WELL, WELL, WELL..
I TRUST YOU'VE INVITED OUR VOLUPTUOUS GUEST TO DINNER, GENTLEMEN! DARE I EVEN TURN AROUND, LEST I BE BLINDED BY SUCH EXQUISITE BEAUTY?
SMEG!
A DEADIE! A FREAKIN' DEADIE!
HEY!
ZAKOW!


I TOLD YOU THAT EVERYONE ON MY KILLING LIST WAS DEAD!
WELL, YEAH, BUT WE THOUGHT YOU MEANT...
HEY! THIS IS NOT A GOOD TIME TO ARGUE, MONKEY!
NOT AS DEAD AS HE'S GOING TO BE!
LLLLAAAPH!
BUT SIR YOU CAN'T KILL MR RIMMER HE'S DEAD ALREADY!
ALL RIGHT, ARNIE BOY, CALM DOWN ALL YOU NEED IS A BRILLIANT PLAN AND YOU'LL BE OUT OF THIS FIX IN A JIFFY.
OH SMEG, OH SMEG, OH SMEG, OH SMEG, OH...
ALL RIGHT SCUM I KNOW YOU'RE IN HERE!
SLLLSHH!
...SMEG!
MY HOLO-TRACKER WILL PIN-POINT YOU IN SECONDS!
BETTER JUST COME OUT HERE AND GET IT OVER WITH, BIG BOY

AND MY HOLO-BLASTER CAN TARGET A LIGHT BEE AT A HUNDRED PACES!
ZAKOW!
W-WHY ARE YOU DOING THIS?
WHY?!
BECAUSE I WAS THERE, THAT'S WHY! I WAS WORKING FOR UPPURES INSURANCE WHEN THE FRAKKIN' STIFFS MARCHED ON IT - GOT THE PLACE CLOSED DOWN FOR REFUSING TO PAY OUT ON LIFE INSURANCE CLAIMS TO HOLOGRAMS!
MOTHER COULDN'T STAND THE STRAIN WHEN I LOST MY JOB! BUT THE DOCTORS WOULDN'T BRING HER BACK. OH, NO! WRONG FRAKKIN' SOCIAL CLASS, WE WERE!
ALL I GOT WAS EXCUSES! "DEATH IS A NECESSARY TRANSITION," THEY SAID "TO BRING A LOVED ONE BACK IS UNNATURAL"
NOW LOOK WHAT YOU'VE DONE YOU HEARTLESS GOIT!
WELL DON'T WORRY, MY FRIEND... I'M PLEASED TO SAY THAT THE CONDITION IS CURABLE!
KLIK!

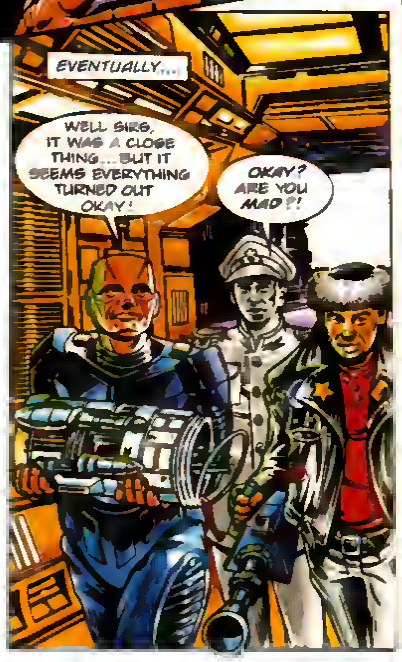

OKAY CYBORG, KEEP YOUR HANDS OFF OUR ...erm, OUR...
...UGLY, IRRITATING PORK?
I'VE GOT A BETTER IDEA!
KABOOM!
SHHRAK!
PLIP!
HEY, IT WAS ONLY A SUGGESTION!
NO!!
...CREW-MATE!
OUT OF MY WAY, NECROPHILIAC SCUM!
AND WHAT ABOUT YOU, LITTLE PUSSYCAT? YOU WANT TO PROTECT THE DIRTY FRAKKIN' DEADIE TOO?
NOT ME BUDDY! I THOUGHT WE WERE COMING HERE TO HELP YOU!
CRAK!
LIGHTS OUT, CUPCAKE!
IN THAT CASE...
UNNH!
PREPARE TO DIE, HOLOGRAM!
OOOH, I LOVE IT WHEN HE'S MASTER-FUL!
WAIT!

BEFORE YOU DO ANYTHING FURTHER, SIR, I SUGGEST YOU TAKE A LOOK AT THIS!

IT SEEMS YOUR OWN BODY HAS DIED AWAY OVER THE CENTURIES, SO THAT THE ONLY THINGS KEEPING YOU GOING ARE YOUR CYBERNETIC IMPLANTS AND YOUR OWN SINGLE-MINDED OBSESSION!

IN SHORT SIR, THE SCI-SCAN SHOWS THAT YOU YOURSELF ARE CLINICALLY DEAD!
BUT... BUT...
WELL!

YOU'D BETTER HAVE THIS BACK. SPORT LOOKS LIKE THERE'S ANOTHER "DIRTY FRAKKIN' DEADIE" TO TAKE CARE OF!


EVENTUALLY...
WELL SIRS, IT WAS A CLOSE THING... BUT IT SEEMS EVERYTHING TURNED OUT OKAY!
OKAY? ARE YOU MAD?!

HAVE YOU SEEN THE MESS IN THERE? I'M GOING TO HAVE TO GET A SKUTTER DETAIL TO MOP THE FLOOR, PAINT THE WALLS, CLEAN THE BRAINS OFF THE CEILING...
AND WHEN THAT'S DONE WE'LL ALL HAVE TO...
HAND ME THAT HOLOBLASTER, WILL YOU, KRYTERS? I'M BEGINNING TO SEE OUR CYBORG FRIEND'S POINT!

year of the CAT

The song *Tongue Tied*, composed by Howard Goodall with lyrics by Rob Grant and Doug Naylor, made its debut in the series two episode, *Parallel Universe*, as part of one of the Cat's rare sexually understated dreams. Since then, fans of the series have consistently requested its release on disc.

Back in Issue 3, the Smegazine outlined Danny John-Jules's musical ambitions. Now, with his *Tongue Tied* single safely recorded and ready for release in about a month's time, we talk to Danny about the events which may well turn 1993 into 'the Year of the Cat'!

"I got this request from Australia," the singer reveals. "They wanted me to do a version of *Tongue Tied*... and they wanted to release it. But, for whatever reason, I don't think Noel Gay were prepared to give permission to let them do that. Maybe because Rob [Grant] and Doug [Naylor] weren't actually out there to oversee it - as you know, they like to oversee every single punctuation mark that's even remotely connected to Red Dwarf!"

This Australian request, along with five years' worth of fan letters demanding *Tongue Tied* on record, inspired Danny to put mouth to microphone... "That was the final straw to say it's time to release *Tongue Tied*," he declares. "I just decided to take a risk, because no one else was willing to take it. Or maybe they hadn't thought about it - sometimes the best of marketing men can have something sitting in front of them and they never know. So I decided to do it myself."

Once Danny had made this decision, he still had to overcome the first obstacle - the one that had scuppered the Australian deal - and obtain the green light from Noel Gay. The Noel Gay Organisation is a television, theatre and general entertainment 'umbrella' company and because of its association with Grant Naylor Productions, the rights for any Red Dwarf related product are handled by Noel Gay director, Charles Armitage. Charles is just as selective as Grant Naylor when giving clearance to such products, but he recognises a good idea when he sees it, so Danny was given the go-ahead.

"I showed him proofs of everything," says Danny. "Every step I took I spoke to Charles Armitage. I decided I was never [illegible] take a backward step on this [illegible] I just said 'I've got to please [illegible] I've got to please Howard [illegible] to please the BBC and a million other people and be creative at the same time.' So I've had to check every step I've made, instead of just going out and doing it, I've made three phone calls before making any decision. Rather than ever having to fall back on plan B, every step I've taken has been plan A."

Danny John-Jules first met Smegazine artist Colin Howard during the filming of Red Dwarf VI back in March. At the *ek Dwarf* convention in Leicester shortly afterwards, Danny had a chance to browse through his portfolio and was bowled over by the quality of Colin's artwork. So when Danny got the go-ahead for *Tongue Tied*, he immediately thought of Colin and asked him to design and paint a cover for it featuring the Cat, Duane Dibbley and the Cat's ideal woman, Kit. Colin came up with the two roughs pictured here and, after some discussion and a bit of a compromise, he was asked to produce a 'concept rough'. A few small amendments later and Colin came up with the superb painting pictured overleaf, a cover ready to grace any mega hit record!

Finding a record producer was perhaps the easiest part of the process, as Danny had one already. He was already working with Don E on material of his own (as we outlined in the Smegazine two issues ago) when he opted to do his Red Dwarf related record instead. The next thing to do was find an agent who could help negotiate a deal with (hopefully) a major record company. Again, Danny already knew Willi Morrison, an agent/manager with years of experience in the music business and no stranger to taking singers to the number one spot. Willi worked tirelessly alongside Danny to interest the record moguls in *Tongue Tied*, but even they were surprised at first by the strength of the interest that came back from the various companies.

"There are closet Dwarfies everywhere," Willi points out. "Every office has at least one! Some of the people we approached would go 'right

thanks, what's this?', then someone else in the office would see it and go bananas, because it's the Cat from Red Dwarf and they love the show " Almost before they knew what was happening, Willi and Danny were looking at a number of excellent offers from some of the biggest companies in the music world It was Willi Morrison's job to analyse them, then wade through all the necessary legalities and negotiations, and ultimately he was delighted to sign a deal with Clive Black of EMI.

Danny John-Jules was especially satisfied with this choice, as Clive's and EMI's connections with Red Dwarf date back further than is generally known. "They were involved from Day One," says Danny "When the first series happened, I did a Red Dwarf demo with EMI - it was a contender for the theme tune at the time. Clive Black put me in the studio for it, there were live brass instruments and everything!" Obviously, Danny's song, simply entitled *Red Dwarf*, was never used on the show, but he is sure that it sits unheard somewhere in EMI's vaults. "Maybe they should bring back the *original* theme," he muses.

Assuming that they don't, however, Danny is covering all bases with the inclusion of the eventual series theme song on the B side of *Tongue Tied*. Originally sung by Jenna Russell, the song which has closed the majority of episodes is highly memorable and undeniably popular Although many would like to see the release of Jenna's version, Danny John-Jules's interpretation must surely have equal appeal Obviously, Danny's style is different, but then so was Clayton Mark's (Elvis in *Meltdown*) and that's another fan favourite

Similarly, the record version of *Tongue Tied* isn't quite the same as the one heard on TV - in fact, Danny recorded at least three different versions before selecting one and several different mixes of it will be released in any case There's the straight 7" version, the Karaoke version with backing vocals, the 'full' Karaoke version *without* backing vocals, the Ragga version and the 12" version. Even Danny's rendition of the Red Dwarf theme song has an alternative (and distinctly weird) second version, intriguingly referred to as the '*Doctor Who* Mix'! These different mixes of the two songs will be spread over four formats - 7", 12", CD single and cassette single.

The straight version of *Tongue Tied* is longer than the one screened and sections that were edited out of the TV sequence have been restored. So rest assured that any unfamiliar lyrics you might hear on Danny's record were indeed written by Rob and Doug. Something that will please Cat fans everywhere is the inclusion of the lyrics to *Tongue Tied* on the sleeve of the single, which will be especially useful if you are listening to (and singing along with) one of the Karaoke versions!

The sleeve will sport a very attractive painting, featuring Cat, Duane Dibbley and a new character, Kit, by highly talented Smegazine artist, Colin Howard. "The argument about seeing a Cat woman has been going on for about five years," explains Danny. "I kept saying to Rob and Doug we should see a female Cat, but I never got anything. So this was my chance and I created a new character. The name was so easy it was ridiculous - Kit Cat, you couldn't call her anything else The drawing was taken from a model I know called Vennessa Morris - everyone loved the artwork - in fact she was at the Red Dwarf VI 'last night' party. I think Rob and Doug met her - if they did, they know exactly who she is. It was a little teaser from me "

Obviously, no matter how good the record, every pop song needs a video to promote it these days and Danny is determined that *Tongue Tied* will be accompanied by more of a 'mini-movie' than a run-of-the-mill pop video "The idea was to shoot it onto film to make it look better, so I thought if you're going to do it, why stick to the usual routine? I still wanted to have women in it obviously, because it's a love story. Even though it's a comedy song, it's still a song about a man in love with a woman who makes him tongue tied - he can't speak when he sees her, so it's got to be one hell of a woman!"

Danny has scripted a complete storyline for the video, from which he has asked Colin Howard to create a storyboard - a series of drawings rather like a comic strip version of what they intend to film. One of the singer's ideas is to add another character to his repertoire - a caretaker sort of guy who also happens to be a Red Dwarf fan. The plot allows for cameo appearances from all of the Red Dwarf regulars as members of a pop band and Danny is confident that some, if not all of them, will be free to do it.

The record has the potential to be a smash hit, perhaps even this year's Christmas No.1. Indeed, if all the readers of the Smegazine buy it the week it comes out, then *Tongue Tied* could hit the top of the charts right away! So does Danny envisage himself heading towards a more music orientated career? "We'll have to see," he smiles. "I could be in a play or a musical or I could be in another TV series.

"The music is like a hobby, it's not like I'm thinking 'Oh God, I want to be a music star.' If I can add to my career it's fine, but it's not something I'm desperate to be - I'm just desperate to be an entertainer, and entertainment means a lot of things. I haven't limited myself to any one department, I've moved in and out whether it be singing, dancing, acting or comedy. Even within Red Dwarf I've proved that Cat isn't the only thing I can do "

DON'T MISS NEXT MONTH'S RED DWARF SMEGAZINE WHEN WE WILL BE LAUNCHING A FANTASTIC *TONGUE TIED* COMPETITION IN ASSOCIATION WITH EMI. NOT ONLY WILL YOU BE ABLE TO WIN SIGNED COPIES OF THE CAT'S NEW SINGLE, BUT YOU WILL ACTUALLY BE ABLE TO WIN A NIGHT OUT WITH DANNY JOHN-JULES HIMSELF!

"CONFIDENCE AND PARANOIA"

Jane Killick's examination of Red Dwarf 1 reaches its penultimate part as she looks at the episode in which aspects of Dave Lister's psyche came to life... *yuk!*

By the fifth episode of the first series, Red Dwarf was getting into its stride. The stories were starting to branch out from their insular beginnings and the science fiction element was becoming an important, if played-down part of the plot. *Confidence and Paranoia* introduces, for the first time, other characters that aren't part of the dead crew or the ship's machinery.

Also new to the show was the studio audience, all of whom would come in each week knowing nothing about the sit-com they were about to see being made. Trying to explain to them what Red Dwarf was all about was just confusing.

"At the beginning of each show, it was 'Has anybody seen this show? Been before?' 'No.' 'Okay, here's the situation, da-da-da, etc' for ten minutes," remembers Writer Doug Naylor. "The audience would just go, 'eh?' Just bored them rigid. [We should have said] 'he's a Cat - it doesn't matter why, he's a hologram - don't worry about it, he's the last human being alive, the computer's nuts.' That would have been far better, but for some reason everyone thought we had to do, 'it started off as this ship and then this guy got put into stasis, which is kind of like suspended animation, and when he came out...'"

In *Confidence and Paranoia*, Lister ventures down to the Officers' quarters to watch Kristine Kochanski's dream recorder. But the Officers' quarters have not been de-contaminated and Lister contracts a mutated virus which brings two parts of his personality to life - his Confidence and his Paranoia. Like many of the early episodes, the idea came from exploring the sit-com tradition of starting from a very straightforward plot base.

"What we were doing was still treating it very much as a sit-com in an unusual place," explains Doug. "We were just looking at the plot where one of the people gets ill, which is a real staple. Then we obviously said ours wouldn't get ill in the way that a normal sit-com character would be ill, it would be some kind of space disease. And then it was 'what kind of space disease could it be?' and 'what would be the repercussions because it won't just be flu?'. And so it just came from that really, and we kind of re-visited that with space mumps in *Justice*."

But Lister's *Confidence and Paranoia* don't appear in the episode until sixteen minutes in. The story begins in a more leisurely way with Holly asking Lister to erase all references to Agatha Christie from his memory banks so he can read her novels all over again. Doug says they were working under the theory that you can do anything you want in the first five minutes of an episode: "You can use that to establish life on board the ship, what they're doing, get a few laughs, establish character, and then the plot kicks in after that. And we used to do that all the time then, and now I think we're just as wrong now where we hardly do it at all and people hate us for that because they kind of quite like that stuff, the more low-key, as opposed to screaming straight in to an adventure in the first scene."

Lister's mutated pneumonia sends him into a raging fever. He begins to dream about raining fish and it actually happens - *inside* Red Dwarf! This meant they had to fill the studio with buckets full of fish.

"It was revolting," remembers Doug Naylor.

"It was," adds Rob Grant. "The stink..."

"Also, people were incredibly worried that we'd get a lot of letters about cruelty to fish," says Doug. "I remember Paul Jackson [the Producer] saying to the audience at the time, 'notice, all these fish are alive, and we haven't killed one'. So basically all the fish were happy and loving. It was an appalling smell as you can imagine, it was just 'oh my God!' They were all in this big net above the actors.

"People were incredibly worried that we'd get a lot of letters about cruelty to fish."

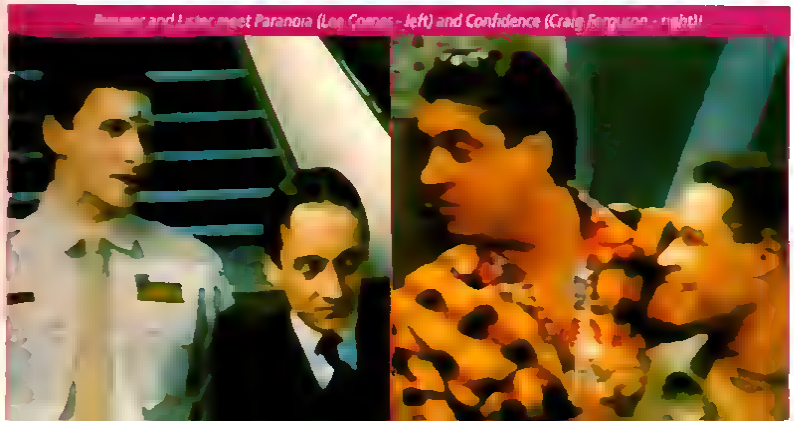
People were hanging on the tops of the sets, emptying buckets of these fish all over the place."

Doug insists the live fish weren't dropped from a great height, but laid on afterwards. "That was the thing about 'we can't drop live fish, it's too cruel'. So pour the dead ones in and then get the live ones, and none of the live ones died."

Rimmer steps out of the sleeping quarters to avoid the raining fish, but instead confronts Lister's hallucination of the Mayor of Warsaw who spontaneously combusts in front of him. This was filmed using the split screen technique where Chris Barrie played Rimmer in one half of the screen and the Mayor of Warsaw burst into flames in the other half. The two pieces of film were later brought together.

The Mayor's spontaneous combustion was created by Special Effects Wizard, Peter Wragg. "We did a flame effect where the Mayor of Warsaw would have been and then dropped clothes at the same time," says Peter. "So you get the feeling of flames and clothes dropping and Chris reacting. Although, because it was a split screen, Chris wasn't actually there at the time that the flame effect went off."

It was necessary to keep the actors out of the way of the explosion, otherwise



Rimmer and Lister meet Paranoia (Lee Gromes - left) and Confidence (Craig Ferguson - right)

they might have got singed. "It was pretty big," remembers Peter. "The flame probably went up to a good two foot, and it's set off electrically, it's a pyrotechnic that burns with a rush of flame and then disappears."

Rob Grant maintains it is possible to spot how the effect was created by studying the video carefully. "You can see the split in the screen because Rimmer doesn't get illuminated by the flame," he points out.

Earlier in the episode, Lister tells Rimmer: "Your Confidence is the guy who says 'hey, you're great, you're dead sexy, everybody loves ya' and your Paranoia says 'you're stupid, you're useless, you're ugly and everybody hates ya'." Later, while Lister is under the influence of the mutated pneumonia he hallucinates - and thereby brings to life - Confidence and Paranoia, who appear as two men in the drive room.

Paranoia, played by Lee Cornes, is a withdrawn, nagging individual dressed in a black suit. While Confidence, played by Craig Ferguson, is an extrovert 'medallion man', wearing an Hawaiian shirt and sporting brilliant white teeth. "They painted them with special paint so they glowed, it was luminous," explains Doug.

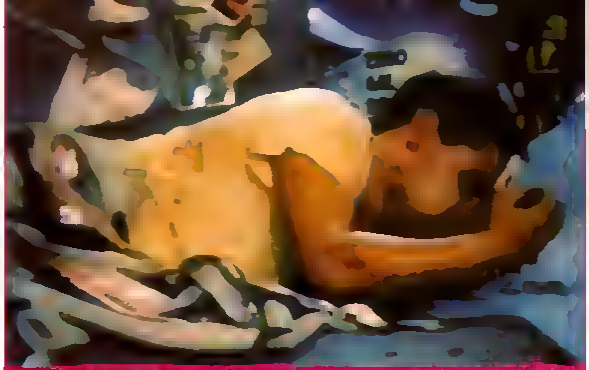
"It was nice to have other people around who could talk and touch something."

It is Confidence who plays a greater role in the episode. "In terms of the script, we liked Paranoia just as well as Confidence," says Rob, "but he wasn't in as much of the final script. Simply we ran out of time, I think. We had a lot of stuff where Paranoia was just following Lister around and screwing up his life, really, and arranging things for him to trip over, and accurate measurements so he would stand in the dog poo and things like that. But we just didn't get time to use it. He was very good, Lee Cornes."

"It was nice to have other people around who could talk and touch something, it was a nice change and something we wanted to pursue. It was good having them around in the rehearsal period, because it was like it was only us there, and it was like being on Red Dwarf, really wasn't it? I remember they brought relief to the place."

It was also a good feeling for the rest of the cast to have different people come onto the show. "They're great," says Craig Charles (Lister). "Craig Ferguson's a mate. What was the other guy's name? Lee Cornes. He's great as well, that was good fun. That was one of my favourite episodes."

Rimmer tries to tell Lister that Confidence and Paranoia are just symptoms of his pneumonia, like the spots in chicken pox, and that he won't be better until they go. Lister just ignores him because he's too busy listening to his Confidence. Confidence persuades Lister that he can ask Kochanski for a date by bringing back her hologram. With the non-essential systems on Red Dwarf closed down, Holly thinks he can sustain both Rimmer and Kochanski holograms. And with Confidence's help, Lister works out where Rimmer must have hidden the personality disks - behind the solar panel outside their sleeping quarters.



Dave Lister has always been a sound sleeper, but this is ridiculous!

Lister and Confidence put on space suits and venture outside to retrieve the hologram disks. While walking on the outside of the ship, Confidence confesses it was him who smashed up the medical unit and killed Paranoia to ensure Lister stays sick and the two of them can stay together.

This makes Lister feel uncomfortable and Confidence tells him he can relieve his claustrophobia by taking off his helmet. Confidence is so confident he takes off his own helmet, and as soon as his body is exposed to the vacuum, he explodes.

"I really loved Peter Wragg's special effect explosion of Confidence at the end," says Rob. "That was the first time we thought 'oh my God, we can really do spectacular stuff, here'. It really does look good."

Peter explains how it was done. "It was created by making an inflatable, just like an inflatable castle, that sort of thing, a rubber inflatable of the person and double-skinning it. So we had two skins, and that was inflated so it matched the size of Craig Ferguson [Confidence]. Then a second skin, that we then inflated by injecting a lot of air into it, so the whole thing became that much larger. And then we had a thing at the back called a woofer, which is basically an air discharger, so it's an air cylinder that you're pressurising with a lot of air up to 120 pounds psi [per square inch] pressure, and then you've got a quick release valve so you're releasing that pressure in one go. So once we'd inflated the figure so that it became big, we let the air mortar fire, then it just blasted the rubber suit right over camera with lots of debris floating around as well."

Confidence was exploded with Craig Charles standing next to him. "That explosion was brilliant, wasn't it?" he enthuses. "It looked like I was hit, because all the crew came up to me at the end and went, 'Are you okay? Are you okay? Are you okay?' and I went 'yeah, I'm acting' because they actually thought I was hurt by the explosion. It was a great explosion, though."

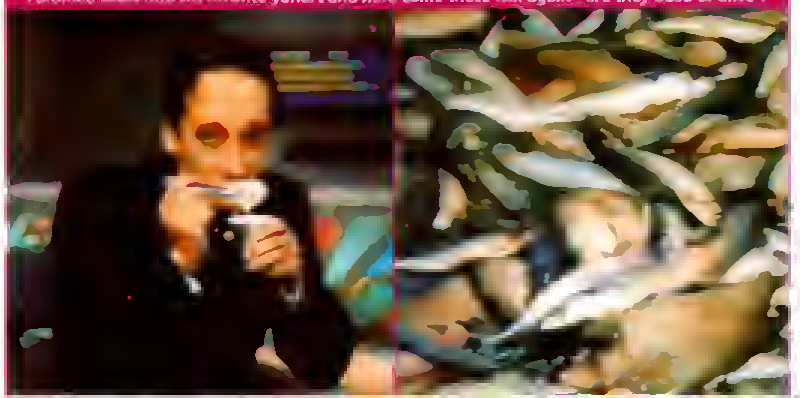
With Lister's Confidence and Paranoia dead, he is cured. He has also retrieved Kochanski's personality disk. It shows that a lot can be achieved if you listen to your confidence. "There was a point to be made," says Rob, "but the idea was you're also supposed to have your Paranoia as well, otherwise you do crazy things like take your helmet off in space."

Lister sets up a second hologram projection unit and places the disk in the slot. But Rimmer wasn't so stupid as to leave Kochanski's disk in Kochanski's box and the hologram that comes out of the projection box is another Rimmer!

The original idea was to use this episode as a cliff-hanger for a second series, but Rob Grant and Doug Naylor decided to re-think the idea after the BBC strike that disrupted the series. "*Confidence and Paranoia* was originally going to be the last show of the first series," explains Rob. "But after the strike we came back and suggested the idea of doing a different sixth episode where Rimmer brings himself back and we immediately scrapped the other show and wrote a new one - free!"

Next month we look at *Me²*, the episode written for free, and how a fortune was saved on extras by getting Chris Barrie to play two parts - Rimmer and Rimmer!

Paranoia tucks into his favorite yohurt and here come those fish again - are they dead or alive ?



LEE CORNES

Lee Cornes played Lister's Paranoia in *Confidence and Paranoia* from Red Dwarf's first series. But his connection with the series goes back further than most people realise. He was at the original auditions for the main Lister and Rimmer roles:

"I actually originally got to the final six for Rimmer, Chris Barrie's part," remembers Lee. "I think it got down to six of us and I had, I think it must have been a second interview." But when he went back for the audition he had prepared to read for Lister by mistake! "I actually thought I'd got Craig Charles' part, so there was a bit of confusion when I went for the audition! I knew the other part! So anyway, I read for that and didn't get that."

So when it came to casting Confidence and Paranoia for the fifth episode of the series, Lee was already known by the producers. "I know Ed Bye [the Director], who I think was doing it at the time, and people like Chris Barrie from the alternative comedy circuit and I knew Ed from Floor Manager on *The Young Ones*. So it was through that sort of area I came, really. Although I didn't have to audition for the part of Paranoia I don't think, because they knew me, they'd seen me for the Rimmer part anyway. So a couple of months later they gave me that part."

Paranoia is the man inside Lister's head who points out all his bad qualities, like the urine stain on his trousers (no it isn't, it's tea) and a spot coming up on his so-called face. When Lister contracts a mutated form of pneumonia his Confidence (played by Craig Ferguson) and Paranoia become solid, real people.

"I was the diseased horrible one and Craig was the up-beat confident one," remembers Lee. "Miserable, slimy pessimist, just eating drippy yogurt and moaning all the time . . I get cast in these little ugly parts sometimes, but it was fun to do because I knew everyone and it was all done up at Manchester and it was a good little show."

Because Lee, like most of the other performers, had done stand-up comedy, it was no problem to perform it all in front of a live studio audience. "That's fun, and as I remember it was quite a small audience. In the first series it was tucked away in a small studio in Manchester. There weren't that many there, but they enjoyed it."

Confidence and Paranoia was the fifth episode and by that time Lee remembers everyone was comfortable appearing in the show: "They just seemed to get on with it really, most people seemed quite relaxed about it, no one was up-tight about it. And Norman Lovett played the original voice that Hattie Hayridge now does [Holly] and he's again a performer .. so in a sense we're all used to going for it really. Although TV is a bit different, there's no question of that. When I came to it there had just been four or five [episodes], I felt that the machinery was in place and they all seemed to know what they were doing. There weren't many cock-ups."

"I was the diseased horrible one... miserable, slimy pessimist, just eating drippy yogurt and moaning all the time."

Since then, Red Dwarf has gone on to be very popular. But Lee says the foundations for that success were made in those early episodes. "I think the elements are still there," he says. "I think they've got a bigger budget and are able to do more interesting visual effects because the technical side seems to have expanded, what little I've seen. Which is what that kind of show needs, given it's science fiction and anything can happen. And also it seems to have got more and more bizarre and surreal, again perhaps because the budget has allowed them to do it and the guys are exploring more wacky things.

"It was a very quirky show. It's done its job. I mean it was a show that as far as I understand was not accepted by most TV stations initially, it was definitely Paul Jackson [the Producer] who pushed the thing and persevered with it, as he did indeed with *The Young Ones*. So he has a lot to do with getting it going. I would think that's a fair comment and his faith was justified really because it's proved to be very popular."

In more recent years, Lee Cornes has been seen on the small screen playing a teacher in *Grange Hill*. It looks as if he's going to be doing more of that this year. "I usually get a script that drops through the door to tell me they want me about three weeks before rehearsal! So it's all last minute stuff... It's a kids show and the adults facilitate what they do, quite rightly. But it's a great little character and I do enjoy doing it."

In the meantime, he is trying to persuade a TV company to make a children's drama series he is writing. And he is appearing at the Edinburgh Festival in *The Wow Show* with Paul Mark Eliot and the two Carling Black Label guys - Steve Frost and Mark Arden. "I do a wacky waiter routine in which I'm a plant at a restaurant and it's a practical joke played by the boss on his clients," he says.

As for Red Dwarf, if he was ever asked back, Lee would jump at the chance. "Oh yeah, it's fun. Oh yeah, definitely. If they wanted me. Yeah, sure."

REF DWARF

THE INQUISITOR

NAME: No name as such, as Simulants aren't often given them - know him rather by his job description!

KNOWN ALIASES: Just call him 'sir'.

SPECIES: A self-repairing variety of those thoroughly nice Simulant creatures - you know, the type who won't give a second thought to ripping off your head and spiting down your neck.

OCCUPATION: Prunes the wastrels, expungas the wretched and deletes the worthless. Self-appointed arbiter of the worthiness of everyone who has ever lived, the Inquisitor's mission was to visit each of the Universe's occupants in turn, assessing their individual rights to the precious gift of life. Anyone adjudged unworthy was summarily erased from history, to be replaced by the product of one of those poor sperms who never got a chance in the first place.

ORIGINS: As with all Simulants, the Inquisitor was mistakenly created by Man himself, as the next step up from the android. It was rather a bad idea as it turned out, since Simulants weren't given to showing *quite* the amount of deference towards their creators that their predecessors had done. An even *bigger* mistake was that many of these creatures were made *self-repairing*, making it far harder than it might otherwise have been to bring them to justice (Justice World, that is). The Inquisitor was a particularly successful Simulant who managed to slip the net and live a full and murderous life until, much to his own surprise, he found that he had actually survived - presumably alone - to the end of time itself. It was at this point that, pontificating upon the Meaning of Existence, he decided to manufacture a time gauntlet so that he could travel backwards through time in order to to devote his life to the task detailed above.

EDUCATION: Fully programmed with the usual mechanical skills, topped up by an infinite lifetime of experience.

SKILLS: The Inquisitor is capable of assuming the appearance and, to an extent, the identity of his victims. This allows him not only to look into their minds for himself, but also to provide them with what he believes is the fairest trial possible; as each defendant is judged by himself. He also possesses limited mind control abilities and, thanks to his gauntlet, he is capable of teleportation through both time and space. This same device allows him either to speed up or to completely reverse the flow of time, and of course - most importantly - to erase his victims from, and replace them in the timestream.

HOBBIES: None. To be honest, being the self-appointed arbiter of the worthiness of all who have lived is a pretty full-time job.

MUSICAL TASTES: Likewise.

ROLE MODELS: Judge Death, the Terminator. . reasonable, caring chaps like that!

KNOWN ASSOCIATES: None. Well, none who are still alive, anyway.

GROUP AFFILIATIONS: The Inquisitor is a card-carrying member of the Reality Patrol. In fact, he's the *only* member - but then, that's all for the best, 'cos if there *were* any others he'd have wiped them from existence by now!

AMBITIONS: To erase every unworthy individual who ever lived - 'unworthy', that is, by his own definition of the term. Nice guy, huh?

TOMORROW TROUBLE

THE YEAR IS 2034...

THE TV NEWS REPORTS THE RECENT FAST FOOD RIOTS; HUNDREDS HAVE BEEN KILLED...

BUT MORTIMER DODD KNOWS NOTHING OF THIS AS HE IS WATCHING THE CARTOONS ON THE OTHER SIDE.

THE COINS SPIN CRAZILY

MORTIMER DODD, HEED THESE WORDS!

BEEK!!

BAMF!!

YOU HAVE LIVED AN UNWORTHY LIFE; EVEN YOUR CHOICE OF T.V. PROGRAMMES IS WITHOUT WORTH.

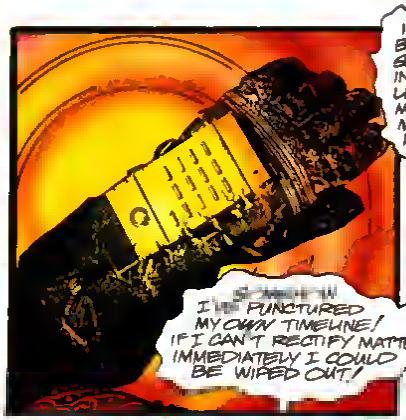
YOU WILL BE SURGICALLY REMOVED FROM TIME, AND REPLACED BY A SPERM THAT DIDN'T HAVE A CHANCE.

YOU'VE GOT A POINT ACTUALLY, I GUESS I HAVE BEEN PRETTY USELESS, IF YOU THINK SOMEONE ELSE SHOULD GET A CHANCE, FAIR ENOUGH...

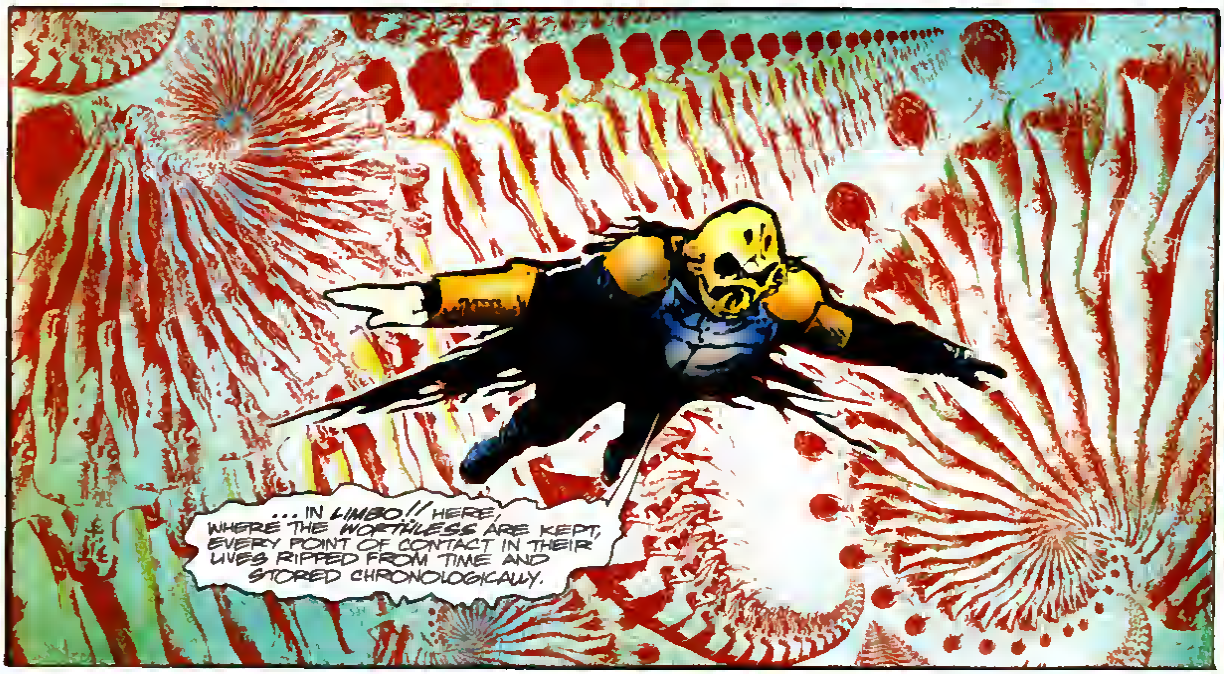
SO BE IT.

+++ SCRIPT: Chris WEBSTER +++ ART: Carl FLINT +++ LETTERS: Woodrow PHOENIX +++

WHAT'S THIS? THE TIME ALARM HAS BEEN ACTIVATED!
BEEP BEEP BEEP


I'VE PUNCTURED MY OWN TIMELINE! IF I CAN'T RECTIFY MATTERS IMMEDIATELY I COULD BE WIPED OUT!

IT MUST BE DODD -- SOMETHING IN HIS TIME-LINE AFFECTS MY OWN. I MUST SEARCH HIM OUT...


...IN LIMBO!! HERE, WHERE THE WORTHLESS ARE KEPT, EVERY POINT OF CONTACT IN THEIR LIVES RIPPED FROM TIME AND STORED CHRONOLOGICALLY.

NOW THEN, WHERE ARE THE 'D'S?

AH, HERE!

I MUST USE MY TIME GAUNTLET TO LOCATE THE POINT WHERE OUR TIMELINES INTERSECT.

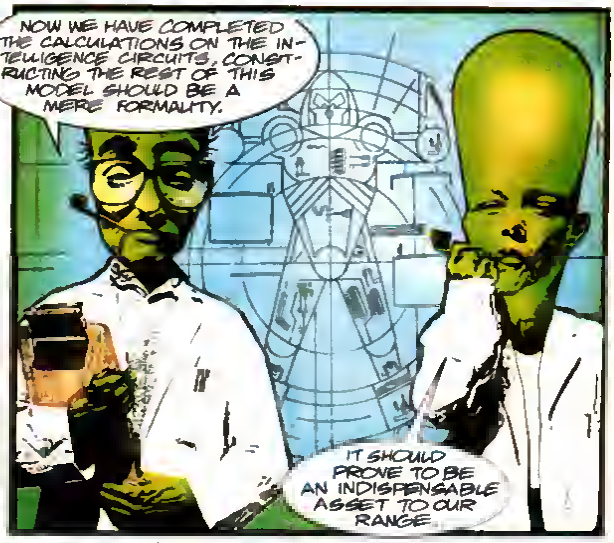
HOW COULD SOMEONE SO USELESS POSSIBLY HAVE ANY BEARING ON MY OWN LIFE?
AH, THERE IN HIS OWN FUTURE, NOW I SHALL SOON FIND OUT.
PLAY
INSTITUTE OF SIMULANT TECHNOLOGY
WELL CHAPS IT'S BACK TO THE DRAWING BOARD ON THIS ONE. I'M AFRAID WE'RE NEVER GOING TO BE ABLE TO CRACK THE EQUATION.
TIME FOR A CUP OF TEA, I THINK.
CAPITAL IDEA. I SAY, TEA BOY...
MAKE US SOMETHING TO DRINK WILL YOU - THREE TEAS, TWO WITH MILK, ONE WITH MILK AND SUGAR.
I DON'T KNOW HOW YOU EXPECT ME TO REMEMBER ALL THAT...

3T2M+1

THAT'S IT!
HEY... MY NOTE!

THE EQUATION IS COMPLETE!

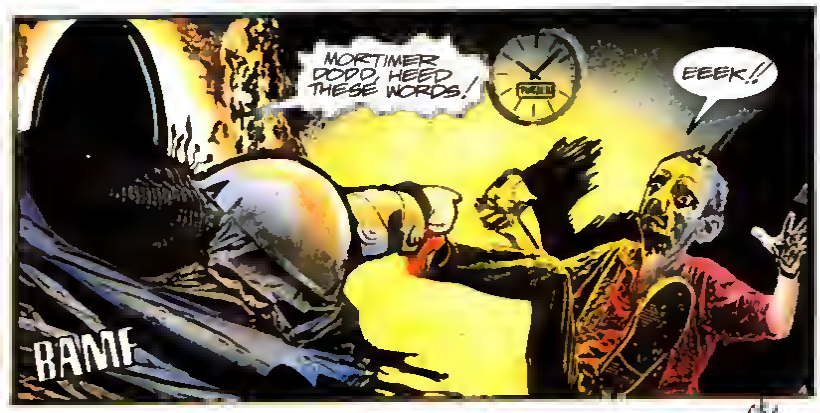
I'LL NEVER REMEMBER THEIR TEA ORDER WITHOUT A NOTE, WHAT DO THEY THINK I AM, SOME SORT OF GENIUS?
HOORAH!
HOORAH!


NOW WE HAVE COMPLETED THE CALCULATIONS ON THE INTELLIGENCE CIRCUITS, CONSTRUCTING THE REST OF THIS MODEL SHOULD BE A MERE FORMALITY.
IT SHOULD PROVE TO BE AN INDISPENSABLE ASSET TO OUR RANGE.

BLAST IT! THAT WORTHLESS FOOL INADVERTENTLY CREATED ME!

BY REMOVING HIM I HAVE EFFECTIVELY DESTROYED MYSELF. THERE IS ONLY ONE COURSE OF ACTION LEFT TO ME.

I MUST GO BACK IN TIME TO THE MOMENT I REMOVED MORTIMER DODD AND STOP MYSELF!


MORTIMER DODO, HEED THESE WORDS!
EEEK!!
BAMF

YOU HAVE LIVED AN UN-WORTHY LIFE--

STOP YOU FOOL, YOU CAN NOT REMOVE HIM!
WHAT...AN IMPOSTOR!
BAMF!

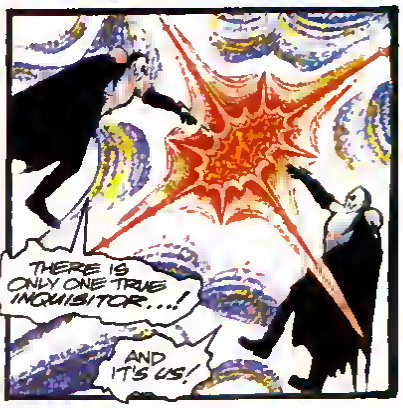
I AM NO IMPOSTOR, I AM YOU, I HAVE COME FROM THE FUTURE TO WARN YOU--
LIAR!

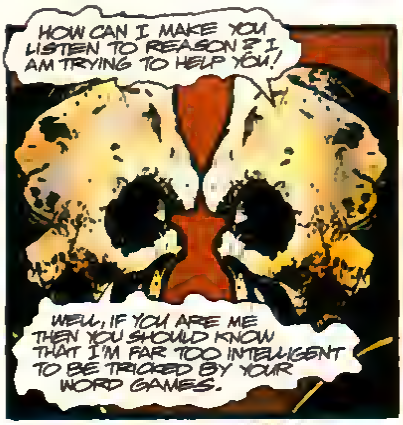
I'M TELLING YOU THE TRUTH; YOU CANNOT KILL THIS MAN! IN HIS FUTURE HE CREATES YOU!
WHAT..?
TWO OF THEM!

HE CREATED ME? IT'S ALL HE CAN DO TO CREATE CREASES IN BED-SHEETS! NOW I KNOW YOU ARE A LIAR AND...

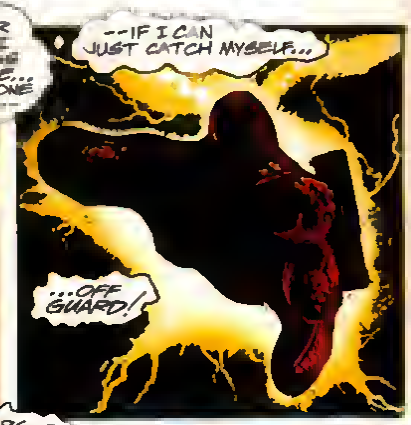
...AN IMPOSTOR!
ZRAK!

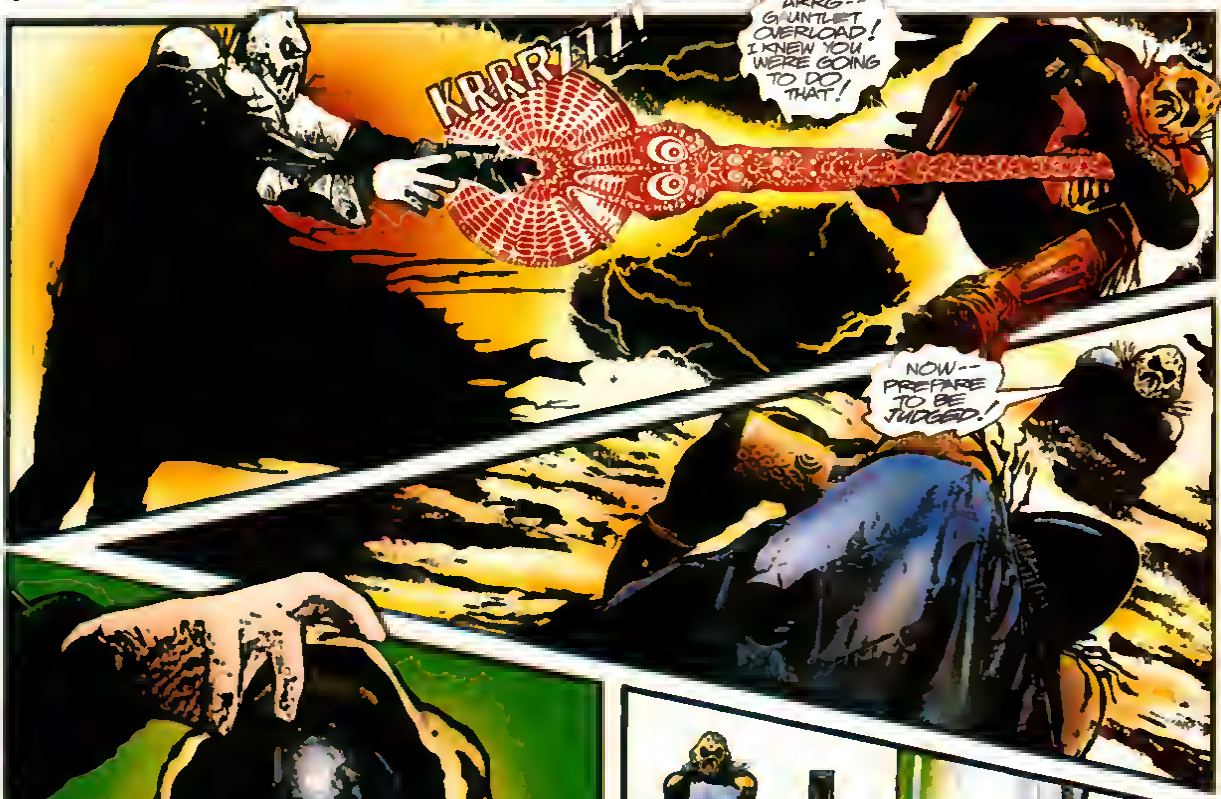
KZAK!
YOU FOOL, YOU CAN'T KILL ME, I AM YOU! YOU'LL BE KILLING YOURSELF!


THERE IS ONLY ONE TRUE INQUISITOR...!
AND IT'S US!

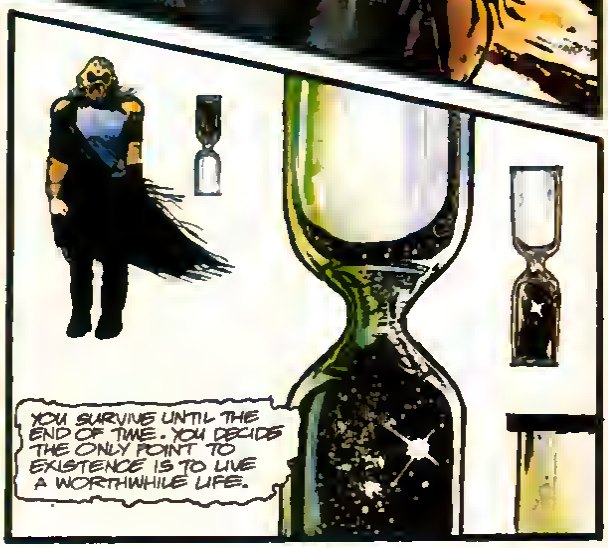

HOW CAN I MAKE YOU LISTEN TO REASON? I AM TRYING TO HELP YOU!
WELL, IF YOU ARE ME THEN YOU SHOULD KNOW THAT I'M FAR TOO INTELLIGENT TO BE TRICKED BY YOUR WORD GAMES.

THIS IS TRICKIER THAN I THOUGHT. I HAD NO IDEA I [illegible] SO UNREASONABLE... MAYBE THERE IS ONE CHANCE THOUGH--


--IF I CAN JUST CATCH MYSELF...
...OFF GUARD!


KRRR!!!
ARRG-- GAUNTLET OVERLOAD! I KNEW YOU WERE GOING TO DO THAT!
NOW-- PREPARE TO BE JUDGED!

YOU ARE THE INQUISITOR— SELF-REPAIRING SIMULANT.


YOU SURVIVE UNTIL THE END OF TIME. YOU DECIDE THE ONLY POINT TO EXISTENCE IS TO LIVE A WORTHWHILE LIFE.

SO YOU CONSTRUCT YOUR OWN TIME MACHINE AND GO BACK IN TIME TO SEEK OUT AND REPLACE THE UNWORTHY.
BUT THE UNWORTHY HAVE THEIR PLACE -- IF YOU REMOVE THEM, THE WORTHY WOULD HAVE NOTHING TO COMPARE THEMSELVES AGAINST... THE DEFINITION OF A WORTHWHILE LIFE WOULD BE LOST. EVERYTHING WOULD BE WORTHLESS!
1800
1976
1269
1065
2034
MMMMMMMMM
JUDGEMENT IS COMPLETE! YOU ARE UNWORTHY, PREPARE TO BE REMOVED!
PREPARE YOURSELF! IF YOU ARE ME, THEN YOU ARE JUST AS WORTHLESS!
ZZZ-RRRRZZAKRRRRRZZ
YOU FOOL, YOU KILLED HIM!
BEEPBEEP
MY ALARM!
MY TIMELINE HAS BEEN PUNCTURED! YOU WERE RIGHT. I'M SORRY. I'VE BEEN A FOOL.
WE'VE NO TIME FOR APOLOGIES. WE MUST ACT QUICKLY.
WE MUST GO BACK AND STOP OURSELVES FROM FIGHTING!

WAIT!
BAMF
STOP!
...AN IMPOSTOR!
IMPOSTOR!
YOU MUST STOP FIGHTING!
MORE IMPOSTORS!
OUR LIVES DEPEND ON IT!
STOP!
BAMF
BAMF BAMF
LIAR!
EIGHT OF THEM! I'D BETTER GET OUT OF HERE!
BAMF BAM
ARRG!!
BAMF BAM
YOU FOOL!
BAMF BAM
MMMMMM
BAMF
LIAR!
ZOOSH!
WRAZZ!
KZAK!
PREPARE YOURSELF!
FOOL!
FZORP!
IMPOSTOR!
FMAB
FMAB
MORTIMER DODD HAS SAVED HIMSELF: MY TIME-LINE IS SECURE!
FMAB
FMAB
I HATE THESE MESSY JOBS!

HOLLYGRAMS

Dearest Smegazine,
Firstly, well done on this magazine - it's brutal! Now, quickly, the Boys from the Dwarf poster's great, even Lister's guitar got an appearance But in your wonderful story, imaginatively titled "Duane Dibbley", the cat with the beer bottle opener overbite goes to the Salvation Army hostel and in his room is a brilliant poster Please, please, please could you print something like this in the mag and maybe a ship's floor plan in one issue or spread out over issues One last thing - seeing as the RD producers are book crazy, maybe they could bring out a "Guide to the Total Immersion Video game of Red Dwarf", it could be a laugh!!
Chrissy King, Archway.

I'll see what I can do to fulfil your wishes, but it seems to me that you just want everything from Duane Dibbley's room, Chrissy Now listen carefully and you may still be OK unzip your anorak, put down that thermos flask and make an appointment to see an orthodontist right away With proper treatment, Dibbleytis is reversable - rather like his anorak

Hi Smegheads,
I am a massive fan of Red Dwarf and your Smegazine and it would be greatly appreciated if you would give away posters of the crew, Starbug and Red Dwarf and I think Volume 2 binders are a brilliant idea
I was quite annoyed about the Red Dwarf fan club address changing, because I sent off money just before it changed and I was thinking it was taking a long time to come Then I read in your Smegazine that the address had changed, so I've lost my money What do you think I should do?
Andrew Maddern, Clywd.

Don't worry too much, Andrew, I'm sure that your money will have reached the fan club, even via the old address (Though this may be part of the reason for the delay in your receiving your membership) We do get a number of letters here at the Smegazine from people awaiting a reply from the fan club, but our best advice is be patient The club's membership has grown so huge over the last couple of years that it does sometimes take them a while to send out membership packs and the club's regular fanzine, 'Better Than Life' If you really are concerned that something may have gone astray, then I'd suggest you drop them a line with your name, address and details of when you sent off for your membership They're a decent bunch of smegheads really and I think you'll find they'll straighten things out for you pretty quickly

Dear Smegazine,
First of all, I just want to say how absolutely brill your mag is, and how the comic strips are getting better and better The main point of my letter is to say to all those budding Rimmers - you CAN buy James Last videos I have enclosed a picture of the video, looks brill (not) So start saving! Oh, by the way, the abridged RD tape is great Buy it!
Andraw Maslen, Bedford.

I can't, Andrew, I'm saving up for my James Last video oops!

Dear Hol,
Please could you tell me the names of the women found on the crashed Nova 5 with Kryten In 'Infinity Welcomes Careful Drivers' and the Omnibus they name them as Yvette Richards, Kirsty Fantozi and Elaine Schuman But in the 'Programme Guide' and the episode 'Kryten' they call them Jane Air, Anne Gill and Tracey Johns Could you please tell me the right smegging names?
Fay Walkar, Rishton.
P.S Please, please, please, please, please can I marry Lister or Craig Charles? Either will do

Well it's no good asking me, is it, Fay? As for the women's names, they're both right (Maxine is always explaining the difference between the screen and book Red Dwarf universes on the Junior Encyclopedia page, pay attention!) Guess what, though? We have two entirely separate comic strip stories coming up with these three women in So will we follow their names in the book, or on the screen? (Or both perhaps? Hmm, I'd better go and check the scripts)

Dear RDS,
I have recently looked in the dictionary and I found the word SMEGMA ("a sticky substance which forms beneath the foreskin of the penis") I am now wondering if SMEG is an abbreviation of SMEGMA
Michael Evans, Bridgend.

As if

Dear Mike,
Watch out! I feel some constructive criticism coming on With Adnan Rigelsford's 'News from the Omni-Zone' article, I feel you've made a mistake Okay, so Red Dwarf can be counted as science fiction, but above all, it is a comedy It's a sophisticomedy (you don't need a brain the size of a planet to work out what that means) However, you could remedy this situation by a similar news column on other sophisticomedies (i e *Hitchhiker's Guide, Blackadder, Monty Python,* et al) The problem with this is that you have to avoid other (crap) comedies, like *Birds of a Feather* Mind you, if you stuck to a set of guidelines, it could work quite well So, 'owsabout that then, guys 'n' gals?
Ian Jackson, Didcot.

We don't have to cover Jim'll Fix It, too, do we, Ian? Seriously though, I may ask Adnan to cover more comedy series in his column - what do other readers think?

Dear Mike,
Enclosed is a complimentary copy of the first issue of Garbage Pod, the Zed Shift club magazine Zed Shift is a new club, established early this year, and is currently quite small, but we hope to expand in the future While primarily a Red Dwarf fan club, we also cover other SF/F comedy and New Zealand fandom We would greatly appreciate it if you could print our address in the Smegazine, as I'm sure at least a few of your readers would be interested in joining Thanks Oh, and congratulations on producing an excellent magazine
Justin Reynolds, Crypto-fascist Dictator of Zed Shift.

Yet another Red Dwarf fan club, eh? This time one for fans in New Zealand to join Well, I know that copies of the Smegazine do reach your country, Justin (well, they must - since you obviously get them!), so it seems a good idea to tell them your address
ZED SHIFT
The New Zealand
Red Dwarf Fan Club
PO Box 10104
Wellington
New Zealand

Dear Smegs,
Whilst writing this I am watching *Camille* on video where I have just seen proof of something I have thought was right for a long time The fact that while Kryten and Goalpost Head are in Starbug, there in the background is Holly Yet in Series 6, set entirely on Starbug, Holly is nowhere to be seen Please could you ask Grant Naylor or any other smegger why Holly should be missing from Starbug when it was Red Dwarf that was nicked
Gareth Williams, High Wycombe.

Holly is the Red Dwarf ship computer, Gareth When she has appeared on a screen aboard Starbug in previous series, it has been as a direct projection from Red Dwarf Now, in Series 6, as we all now know, Red Dwarf has been stolen and Starbug is now out of Holly's range Indeed, we don't even know if Holly is still active, with Red Dwarf reported to be in the hands of "persons unknown"!

Dear Gimps,
Well done for coming up with original storylines for the Smegazine Yes, they are witty and interesting (slurp, slurp) and altogether " rather pleasant" But I have come up with an interesting and novel idea for a comic strip which I hope no-one else has thought of Seeing as half the Red Dwarf fans haven't got a clue what happened aboard the Crimson Short One between series 2 and 3, I thought that it would be a good idea if you made a comic strip out of the interludary (I think I just made that word up) events The narration at the beginning of Series 3 is all very well, but us Dwarfers want to know exactly how Lister's pregnancy went and what the precise events were leading up to Kryten's moonbike accident
Steve "Tha Diva" North, North Watford.

I hope you liked our "Time After Time" strip last issue, as this took an oblique look at the period you mention We don't have any immediate plans to do a specific strip to cover the 'interludary events' you want to see, Steve, but keep a look out for more oblique references like that one

HOLLY-GRAMS
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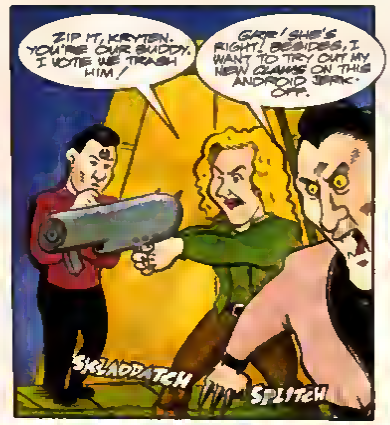
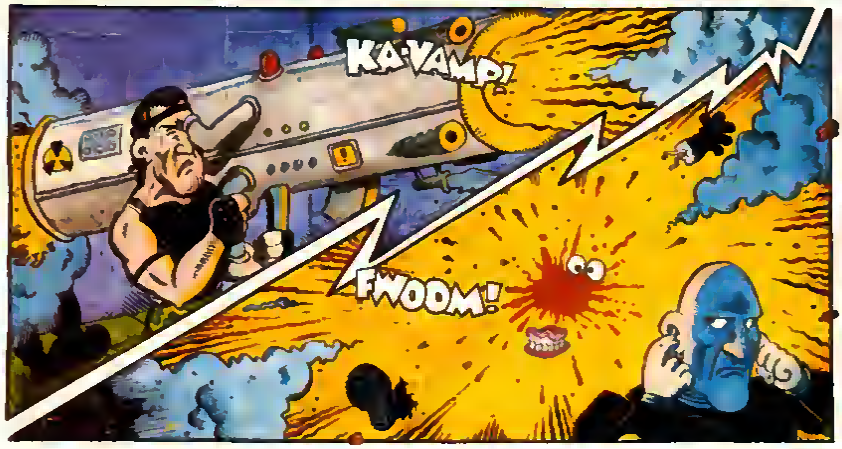
CRED DWARF EPISODE 2: Next to last day





COME BACK NEXT ISSUE FOR MORE RED DWARF - THE WAY IT OUGHT TO BE PLAYED!

*** PROGRAMMER STEVE NOBLE *** GRAPHICS Dave Phillips *** FUNNY BEEPING NOISES Woodrow Phoenix ***

NEXT MONTH IN THE SMEG...

SERIES VI!

It's here at last... the television event of the year! As you prepare to sit down and enjoy RED DWARF VI, we talk to Rob Grant and Doug Naylor and find out how pleased with it they are and ask them what they're putting in their new novel.

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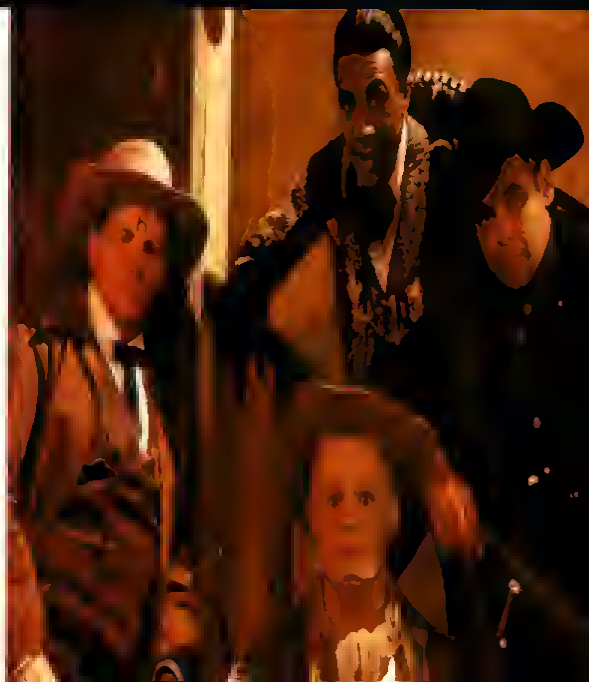
The smash-hit Smegazine brings you the most pop-tabulous competition ever. You can win a signed copy of the Cat's single, or - if you really play your cards right - a night out with DANNY JOHN-JULES himself. It's sen-smegging-sational!

PLUS!

The Boys from the Dwarf begin their comic strip search for the Red Dwarf, JAKE BULLET returns and there are big shocks in store for those mechanoid marvels in ANDROIDS as everyone dies (or at least suffers from a major systems failure)!



The official Red Dwarf Smegazine No.6
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THE WIZARD OF WARDROBE

Joe Nazzaro speaks to the Red Dwarf Costume Designer since series 3, Howard Burden...

When Red Dwarf returned for a third series, viewers quickly realized that big changes had taken place in its absence. Lister had returned to the parallel universe to deliver his baby sons, Holly had undergone a sex change, and Kryten (now played by Robert Llewellyn) had become a regular member of the ship's crew.

Visually, the series had also changed a great deal. Gone were the cardboard sets, replaced by the more attractive officers' quarters, and a great deal more location filming served to 'open up' the the stories more. Gone too were Lister's curry stained bermuda shorts and Rimmer's drab boy scout-like uniform. Instead, viewers saw a new Lister, dressed in well-worn leather jackets and boots, and a Rimmer looking more like a character out of *Captain Scarlet*.

The man responsible for Red Dwarf's newfound sertorial splendour was new Costume Designer, Howard Burden. Bringing with him a refreshing amount of youthful enthusiasm combined with a bright spark of creativity, he had already amassed an impressive list of credits within a short space of time. Fresh from a foundation arts course and a degree in theatre design, Howard went into fringe theatre. "Then I got into the BBC as an assistant costume designer, working on loads of things, from Shakespeare to *The Two Ronnies*," he recalls. "I was always freelance there, so I worked on a few television productions there before branching out and doing my own stuff.

"I've done lots of things, like *The Bill* and *Casualty*. I went off and assisted on a feature, *Phantom of the Opera*, another thing called *Diamond Skulls*, and a lot of working telly. I've also done commercials, as well as bits of theatre, but that became a sort of expensive hobby. I've worked for LWT, Channel 4, most of the regional television companies, but my main thing was really to get into film, which is what I'm doing at the moment. Telly is my bread and butter thing, but hopefully I'll be able to use the films I've done as a springboard to go on to other projects."

When Red Dwarf came along, it was an opportunity for Howard to show what he could do as a designer. "I was approached by Maggie Harwoods at BBC Manchester," he remembers, "who I had worked for a few times, and she said they were looking for a designer to come in and completely change the original set up. My role was to come in and redesign the whole thing. I think they said, 'Let's take the bull by the horns, and invest some time and money, and get it looking really good.' and since then it's really gone from strength to strength."

One of Howard Burden's first tasks was to redefine the look of the main characters, starting with Dave Lister. "I got the novel that [Rob Grant and Doug Naylor] wrote, as well as the scripts, and I wanted to retain certain elements of the Lister character, but also give him a much wider spectrum, so that he wasn't just this debauched slob, but also had a certain kind of charisma. I think that's part of his charm. There are still elements of that, but because he's the only human left on board, I wanted to give a feel that whatever he had was fairly rotting. It's watered down slightly, because Craig [Charles] has developed his own character, and he's become a bit more of a dude and less of a slob, but I wanted to suggest that everything he had about him was stuck or patched on. All his leather coats and jackets and trousers are kind of rancid. I put a sort of television gloss on them, but the idea was to retain the essential elements of the character, while giving him a wider appeal to a wider audience.

"When I was talking to Rob and Doug initially, Lister was a very streetwise aware sort of chap, but he's very conscious of not being sexist, and there were elements that I had to incorporate into that. I wanted the audience to have quite a lot of sympathy with him, because he's the conscience, as it were."

With Rimmer, Howard's intention was to get rid of the original colourless uniform, while still retaining certain aspects of the character. "The thing about Rimmer was that he had this very military look in the first couple of series, and we wanted to encapsulate this whole idea that he is a hologram, because it's very difficult to portray somebody as a real non-person. I wanted to give him a slightly surreal look, so I went back to my childhood and came up with a Captain Scarlet sort of look, so he had an air of authority and superiority in his own eyes... but it also gave him a holograpatic feel. The fabrics I used were two-toned and, under different lights, they lit in different ways, so the idea was to make him look slightly more science fiction-like. I think when he was in the uniform before, you were never quite sure whether he was real or not, so [the idea] was to take that one step further... Mr Squeaky Clean, but holograpatic as well, so we were definitely showing what he was."

Howard was also trying to convey Rimmer's pretentiousness by giving him a uniform that was over the top. "He originally had a helmet very loosely based on Captain Scarlet with a microphone that switched down and lit up, but everyone made fun of him, calling him Captain Emerald, so we lost that. If you look at a hologram, you're never quite sure what colours they are, so it's quite good that he switched from green to red. From a purely camera point of view, he lights very well now, and we can bounce things off him."

Coming up with a new costume for Kryten, who had only made one previous appearance, was Howard's most exciting challenge. "He originally wore a butler's uniform," says the designer. "My idea of a mechanoid was that he was a superior robot, and he could pick up and do a lot of things. Initially, we had all these things like being able to plug a hoover into his groinal socket and vacuum the carpet. Since he was a mechanoid we gave him this very stylised, very metallic look, and in his first series we had a scene where he removed his armour, but he's exactly the same shape. He's like an Action Man doll... he's the same shape underneath!" Howard is referring to the now-infamous strip poker scene which was filmed during the thrid series, but was ultimately cut.

"Kryten couldn't sit down in the beginning, because every time he did, bits flew off and broke!"

"It all looked a bit naff," admits Howard. "What it showed was that Kryten has a lot of human characteristics, but is essentially a mechanoid. That's why Rimmer will boss him around and Lister encourages him to be more human, more rebellious. That's a nice touch. In the fourth series, Lister tried to teach him to swear and say that Rimmer was a smeg head.

His mechanoid body was saying 'I can't do this because I'm programmed not to', but part of him was saying 'yeah, I've got a human trait in me as well'. I know Robert has tried to get a lot more flexibility within his costume, which is quite cumbersome, but it's important to retain the way he moves. It's dictated by the way the costume fits him.

"The costume itself was originally made of moulded plastic with a lamé covering, but we made it lighter for the fifth series. It was cast in latex. Kryten couldn't sit down in the beginning, because every time he did, bits flew off and broke! But now he's doing a lot more lounging around and going up ladders, which makes it more ambitious within the flexibility of the costume. I think the look we have now is the right one. It works for me and I think it works well for the character."

Howard's satisfaction with Kryten is evident, but there are no prizes for guessing the designer's favourite character. "Cat is a joy," he confirms. "You can just go to town on him. Having said that, it's quite difficult to come up with six new costumes for him per episode, because you have to be aware of the very fine line between being over the top and being tacky. I've done things with Danny [John-Jules] in the past which just haven't worked, because we've made him look too naff or too effeminate, and you can't do that. The Cat is a very macho figure and he's a ladies' man... or a ladies' cat. He's just a cool dude. It's the zoot suits and taking all those elements of black jazz, and taking them one step further - to James Brown-looking - that's the idea. If you go over the top, it ceases to be plausible, because he's a buffer. He'll always chip in with some dialogue to put Lister down, or have a go at Rimmer, so he has to have a certain credibility."

Howard admits that finding the right look for the Cat was not something that happened overnight. "What I did was a series of costume designs - originally the Cat was in this very baggy suit and bow tie, and his hair was taken back, but I found the whole thing very clumsy. Danny is a trained dancer, he moves in a certain way and I wanted to retain that. When he moves, he moves like a cat. He's got the teeth and we discussed whether we'd give him eight nipples, or whether that got too gratuitous. There are so many elements that have gone into Cat, but you still have to retain a certain decorum, otherwise Rob and Doug will say 'no, we think you've gone over the top here, we're a bit worried' and I say 'no, no, have faith, it will be all right right'!"

Is there anything that Howard Burden was particularly happy with on Series 3? "From my point of view, it sort of rejuvenated the whole thing for the artists. They were happy about it, Rob and Doug were thrilled by it, and it just gave a whole new image. It suddenly became quite exciting, I think Red Dwarf was at risk of becoming a bit drab and 'samey', so the visuals became very important. They lifted the whole series from the actors' point of view, and I got a good response from them, so their performances were also enhanced. You can do a great costume, but if the performance is mediocre there's no point, but somehow it made them all spar off against each other.

"Danny used to come out in some outrageous fur coat and there would be an immediate response, and I would think to myself, 'My God, I can't believe it!' They would all laugh, like there was a gag in the costume, and that's something I've tried to carry on with. Even in the fifth series, when they've all got on these red gingham frocks, the costumes were gags. We had them in front of a live studio audience, so we hid them before they came on. When they came out there was an immediate response at Kryten, Lister and the Cat in these frocks. It made everyone laugh, and that was great because it meant I had done my job."

"Rimmer originally had a helmet very loosely based on Captain Scarlet."

In Series 4, Howard had to work closely with Peter Wragg's visual effects team in creating monsters such as the 'Blob' (Camille's true form) or *DNA*'s mutton vindaloo beast. "When we have the initial script meetings we work out and discuss certain characters," says the costume designer. "If it's going to be one of the visual effects boys inside the costume and they're going to handle it, then we discuss it and I hand it over to them. If it's going to be a name actor like John Docherty (the Inquisitor), I take hold of that while they do the gauntlet, because it lights up and has all the animatronics and stuff on it. We do work very closely, Peter and I have a good working relationship. It's one of those programmes where everyone on a visual level has to work together."

For Howard, one of the high points of Series 4 was *DNA*, in which he had to create a somewhat tasteless outfit for the now-human Kryten. "Rob and Doug were unsure about it, so I said, 'I think we should take all the elements of Kryten and try and create something he thinks is the bees knees, but it turns out to be a complete mish-mash'. It was as if Kryten was a computer bank, a storage room of information about fashion, but only for the people around him. That gave us the nerd of Rimmer, the rock and roll of Lister, and the colours and style of the Cat, all mixed up together and coming out as a complete hotch-potch."

The designer recalls seeing Robert Llewellyn in 'human mode' with some amusement. "Robert loves to get out of his Kryten costume! He loves anything where he doesn't have to sit in make-up or wear his costume. He's done a couple of cameo roles where he's played himself, I think it's very difficult if you're known only as Kryten. I've seen him do chat shows and things where he's Robert Llewellyn, and people say, "God, is that what he looks like?" You talk to Kryten when he's got his mask on, and then you talk to Robert without it, and it's like talking to two different people. Once the Kryten mask is on, you can relate to it. It's a bit like the Barry Humphreys Syndrome: you talk to Barry Humphreys, and you talk to Dame Edna, and they're two different people."

DNA also featured one of Howard's unusual creations for Red Dwarf. When Lister uses the alien gene splicer to transform himself into 'Man Plus' the result is a diminutive, Lister/Robocop hybrid, with a costume to match. "We had to be aware of the copyright," says Howard, "but you needed to immediately go 'Ah, that's what it is!' while retaining those Lister traits. A lot of these things are almost spontaneous, where you say 'Let's do this, let's put this on' and it's a joy when the whole thing works. In series three for instance, where we had the replacement Kryten [Hudzen 10 in *The Last Day*], that costume was literally put together in ten days. It was suddenly written in, they were late casting, and it was thrown together very quickly, but sometimes those things work best.

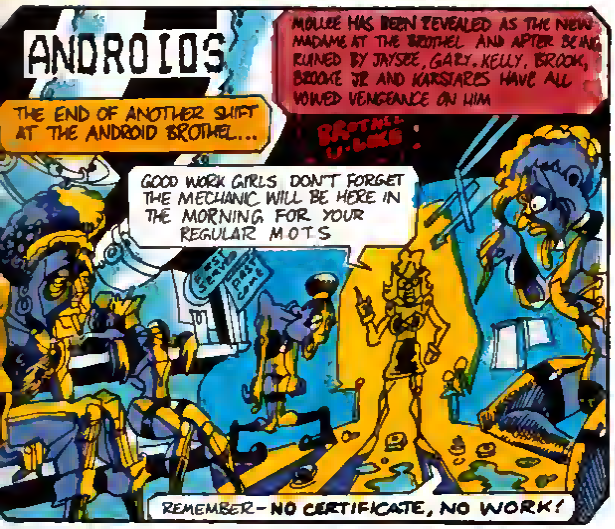
"With the Lister/Robocop one, the day we came to do the pre-records was the day we got it together. I got the essential fibreglass body and helmet made, still retaining his Lister hat which had become his trademark, and then we just kept adding bits to it. I was quite pleased with it."

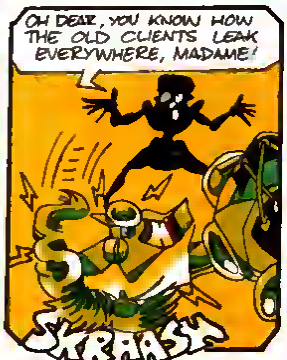
The final episode of Series 4 - and the most difficult for Howard - was *Meltdown*, the series closer. By then, the costume budget was thoroughly depleted and he was faced with the task of outfitting over a dozen historical, literary and showbusiness figures with a lot of ingenuity and virtually no money. "*Meltdown* was a nightmare," the designer remembers. "They promised this episode would be pretty low key with nothing too drastic in it and then they came up with Abraham Lincoln, Marilyn Monroe, Elvis and Mother Theresa! That was one where we used real theatre training. We got together whatever we could, so that one was quite fun."

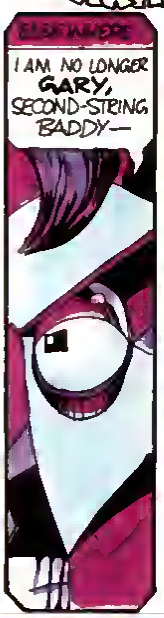
IN A FUTURE ISSUE OF THE SMEGAZINE, JOE NAZZARO WILL BE TALKING TO HOWARD BURDEN ABOUT HIS WORK ON THE FIFTH AND UPCOMING SIXTH SERIES OF RED DWARF.

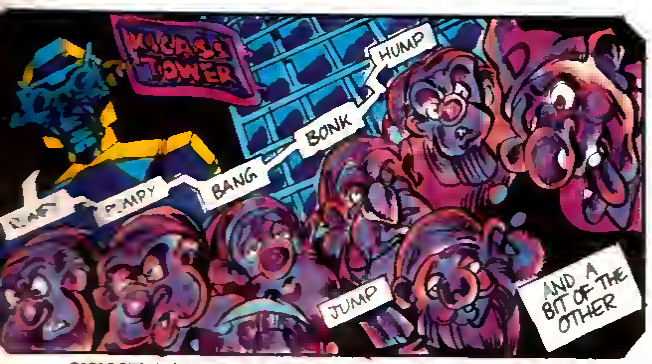
An example of where Howard's job collides with that of the Visual Effects team - in Camille, Howard provides the costume, they provide the effects... and no one can see the joint.

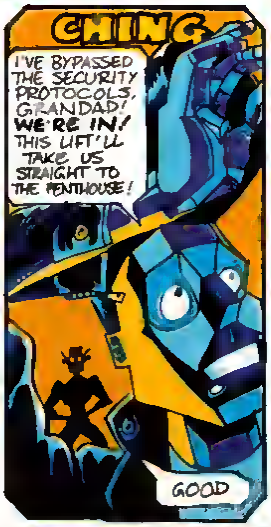
MIKE VAUGHAN











+++ DIALOGUE & PLOT COMPLICATIONS- James HILL & Pat KELLEHER +++ STORYBOARDS & VISUAL ENHANCEMENT: Ken F SUTHERLAND +++

A SNEAK PREVIEW OF RED DWARF VI

Where's Red Dwarf? And what's happened to Holly?

Red Dwarf VI is a six episode search through time and space to answer those two questions, with the occasional stop-off on alien planets, to explore derelict spaceships, and for dinner at the Intergalactic Little Chef. But as Dave Lister emerges from suspended animation after two hundred years, the questions he's more interested in are: Who am I? What am I doing here? and Why has this stupid robot sprinkled onions on my cornflakes?

Psirens is a great way to kick off the series for anyone who hasn't seen Red Dwarf before (sad cases, the lot of them), as Kryten tries to cure Lister's amnesia by explaining their situation. "We didn't lose Red Dwarf. Red Dwarf was stolen By persons .. or life forms unknown," Kryten tells the crew of the aged Starbug. With the ship's vapour trail in sight, they have the chance to catch up with it for the first time in two hundred years. Unfortunately, the Psirens have other ideas.

Like the sirens of Greek legend, they use their talents to try and entice the crew away from their quest. This first episode probably absorbed more than its fair share of the year's budget, and it shows. The Psiren creatures are beautifully created, but they are also intelligently created. There is no suggestion of a tacky alien monster in the *Dr Who* sense. These are creatures with a clearly defined purpose who are subtle in luring the crew to their deaths, and are just that little bit scary.

Psirens is littered with guest star performances. Jenny Agutter is excellent as Kryten's creator Professor Mamet, as is Anita Dobson who plays Captain Tau Kochanski (C P Grogan) also returns with a shocking message for her one-time lover, Dave Lister. The look of the episode matches the best scenes from the fifth series, with several scenes shot on location in a disused power station, and in a quarry at night. Unlike some episodes from Red Dwarf V, though, *Psirens* doesn't seem cramped into half an hour. The idea is explored from several angles with a resolution more dramatic than tying Ulysses to a mast to resist the siren's mystical song. And yet it still manages to be funny.

Which takes us on to the second episode, *Legion*. No one seems to be talking about *Legion* as one of their favourite episodes, but I really liked it at the time. Every episode in Red Dwarf VI is distinctive, and none more so than *Legion*. The look of the episode is very clean, from the clinical sets, the bright

Jenny Agutter (above) plays the part of Kryten's creator in Psirens, while Lister looks less than happy in his 'perfect' room in Legion (below).

location sequence in London's Marco Polo building, to the wonderful model shots. The episode is a mystery, based around the one person, Legion, who lives in a space station. At first he appears to be the perfect host to the crew from Starbug, but later they begin to doubt his motives. The resolution of the mystery is well-hidden until the end and it's one that'll knock your socks off.

For once, there is space in the episode to explore the ideas and the characters. It also leaves room for a couple of wonderfully funny slapstick humour sequences (and for someone who usually hates slapstick humour, that's saying something). It is only the final scene, that takes place outside Legion's domain, which didn't seem to fit at the time, and may let down the episode.

Next comes the sequel to end all sequels, *Emohawk - Polymorph II*. In this episode, the intrepid crew of Starbug meet more GELFs, the Polymorph returns, and Duane Dibbley is back teaming up with a most unlikely partner, Ace Rimmer. In rehearsal, this episode got more laughs from the film crew than any other.

The story sees Starbug crash onto a GELF planet after being pursued by space police. They are forced to trade with the GELFs for the bits and pieces they need to fix Starbug. There, Lister gets more than he bargained for, and they meet the Emohawk, a type of Polymorph being kept as a pet by the GELFs.

The episode splits into three sections. The encounter with the space police (strictly, a Space Corps External Enforcement Vehicle); the scenes in the GELF village, and the return of Duane and Ace. Each one is a gem. To see Duane Dibbley back could be considered raking over old ground, but Danny John-Jules is so good in the part - and it is done in such a plausible way - that I just think, what the hell! It is also good to see Ace back, even though he should have had more scenes to make his mark and he is a little over-shadowed by the hilarious man in an anorak and transparent plastic sandals. As long as these three sections emerge from the editing process as a whole, this episode is in contention for the top spot in the Red Dwarf VI chart.

Also vying for the title 'best episode in the series' is *Gunmen of the Apocalypse* (the cowboy episode), which is hotly tipped by the Grant Naylor production team. It is the one episode which is driven by a single idea that is there from the moment the episode opens and takes the story through to a logical conclusion.

Some of the filming in this episode is quite remarkable, especially for a television comedy show. *Gunmen* opens with Lister and a femme fatale filmed in moody black and white. Later, some special effects sequences on a lava planet are some of the best ever produced for Red Dwarf, and the scenes in the cowboy village are very realistic and evocative of an old Western.

The man from U N C O O.L. returns in Emohawk *(above) and the Boys from the Dwarf hit the Wild West trail in* Gunmen of the Apocalypse *(below)*

It's easy to imagine a contrived situation to get the Red Dwarf characters to become cowboys, but there's no suggestion of that in *Gunmen*. And because it is believable, there's nothing to hold back the audience from enjoying the cowboy sequences, performed by the crew of Starbug as only Lister, Rimmer, Cat and Kryten can.

The tension in this episode is superbly supplied by the Rogue Simulant Captain (another excellent guest performance by Denis Lill). The resolution is another strong one, as with *Legion*, and evolves naturally from the situation. Howard Goodall has also produced some great cowboy music for the episode - watch out particularly for the end titles.

From perhaps the top of the six, to the one at the bottom of my list, *Rimmer World*. This episode came across as disappointing way back in March when it was recorded. The idea of a world

Rimmer - seen here in his new 'hard light' form - is feeling unwell at the beginning of Rimmer World

inhabited entirely by Rimmers seemed reminiscent of ground covered by Red Dwarf in the past, and the resolution became obvious before the end. A shame really, because the potential was in the episode and there were some funny gags.

Rimmer World starts peculiarly with Kryten telling Rimmer that his health is suffering. This is never thoroughly convincing, especially as it is left hanging after those early scenes and isn't mentioned again. It is about twenty minutes into the episode before they arrive on Rimmer World (I am told), which gives an indication of how 'bitty' it seemed at the time. However, there seems to be a general consensus that when *Rimmer World* was edited together, it surprised everyone in being funny and quite a good episode. Some of the bits and pieces I've seen have certainly benefited from the scissors and added sound and visual effects. So the final version could reverse my early impressions.

The series ends with *Out of Time* (which was filmed under the working title of *Present from the Future*). No other episode could finish off the series' run better than *Out of Time*. It is not particularly remembered by the people who worked on it because it came in the seventh week of a hard filming schedule and there were no exciting location shoots. It's a good story nevertheless and it contains two shocking revelations that made the studio audience gasp when they watched it.

There are roughly two sections to *Out of Time*. The first is based around a long-overdue clash of character between Lister and Kryten. Some of this is played purely for laughs in the way only Red Dwarf can, and there are some great dialogue scenes. In the second section of the episode, the crew confront their future selves. The idea goes deeper than just seeing Cat with grey hair, as the crew have to face up to the despicable people they are destined to become. It also has another great ending. But do they catch up with Red Dwarf and find Holly in the last episode? ... Ah, that would be telling.

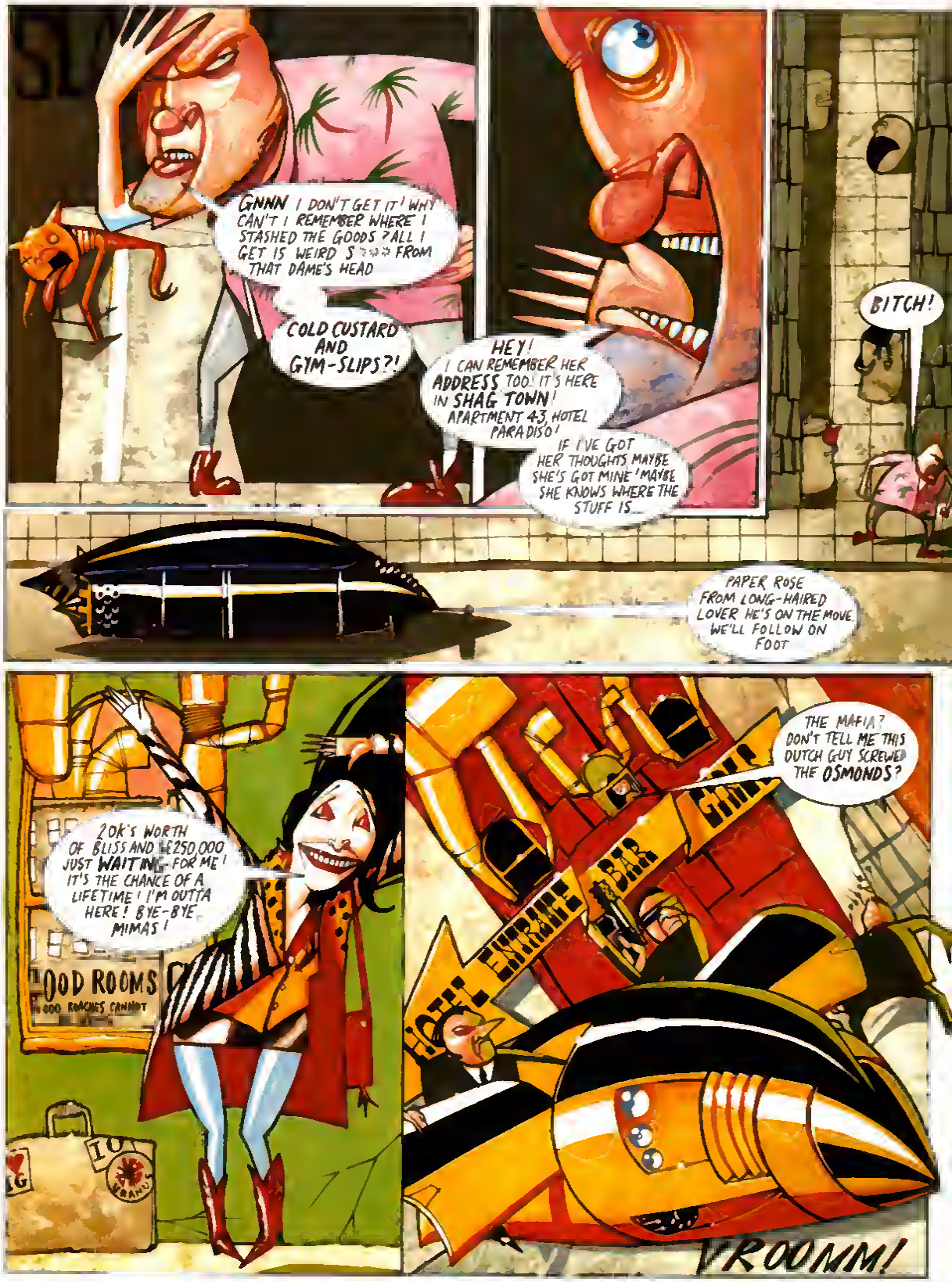
It was a brave decision to take Red Dwarf off in another direction by setting it all aboard Starbug and losing Holly, especially as the majority of fans said they wanted exactly the opposite. But it is a decision that's worked, and perhaps it was necessary to keep the show fresh. For people who were disappointed by series five, Red Dwarf VI should hopefully redress the balance. It is certainly funnier than the previous series and it has gone some way to reducing the clutter that came from trying to pack too many ideas into a 28 minute episode. For those who enjoyed the adventure element last year, it is ever-present in the new series. As is usual with Red Dwarf, it works on many levels - comedy, science fiction, special effects, adventure, and character. Cat's character particularly comes out stronger than last year and Danny John-Jules' fans will be pleased to hear he gets more lines.

As each year goes by, Red Dwarf has a harder time trying to live up to what has gone before, but I think Red Dwarf VI has managed it and people are already saying it could be the best series yet. The quality of ideas, comedy and the general 'look' of the series is certainly on par with some of the best of past shows. However, the effects of post-production can make a lot of difference to the way the series comes out, and if I were to write this preview all over again after Red Dwarf VI has been shown on BBC2, it would probably be totally different. I can't wait. Roll on October!

JANE KILLICK

Cat and Rimmer are showing their age in the final episode, but are the Boys from the Dwarf really Out of Time?

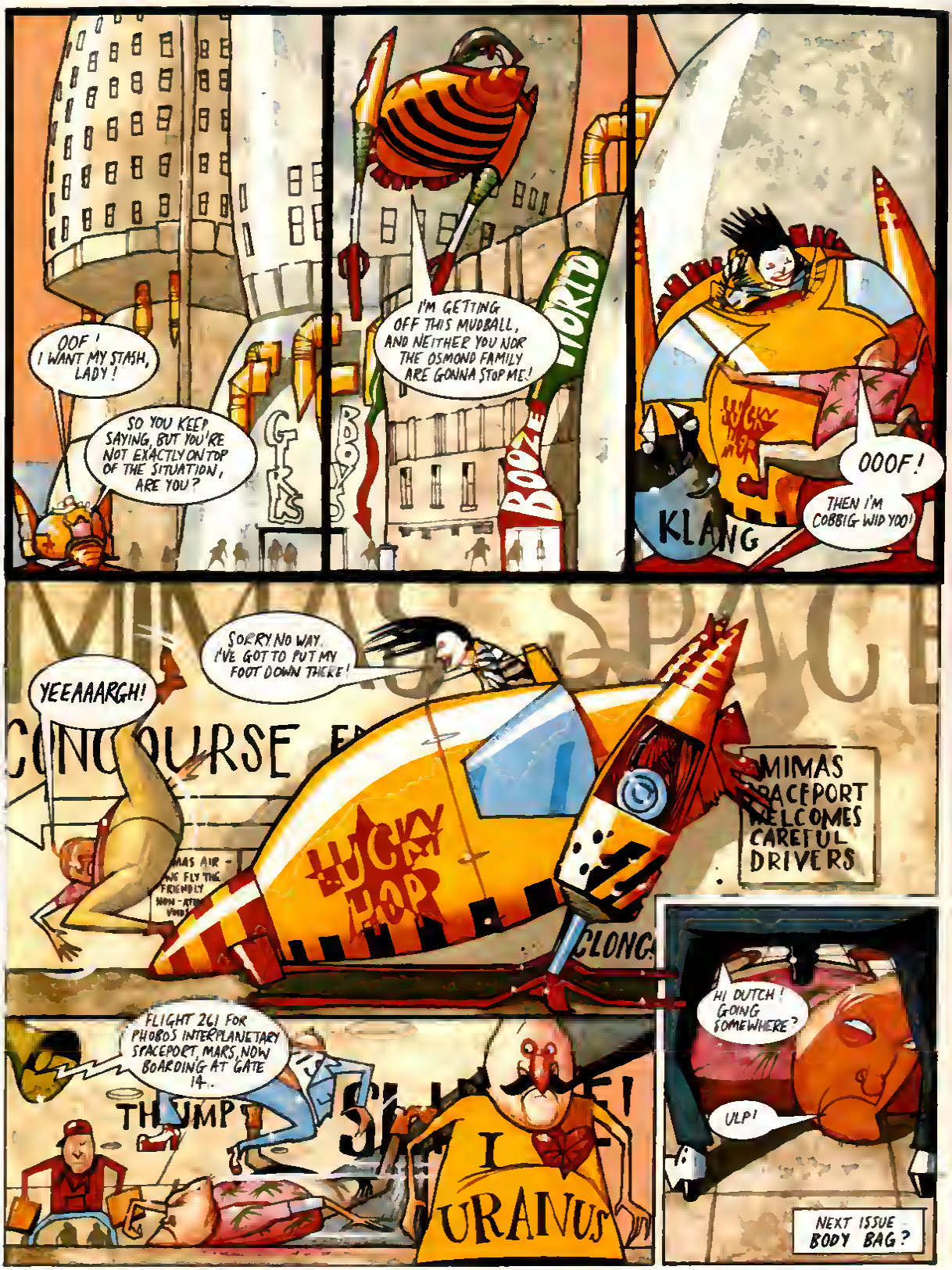
+++ SCRIPT: Pat KELLEHER & James HILL +++ ART: David LYTTLETON +++ LETTERS: James OTIS +++


GNNN I DON'T GET IT! WHY CAN'T I REMEMBER WHERE I STASHED THE GOODS? ALL I GET IS WEIRD S FROM THAT DAME'S HEAD
COLD CUSTARD AND GYM-SLIPS?!
HEY! I CAN REMEMBER HER ADDRESS TOO! IT'S HERE IN SHAG TOWN! APARTMENT 43, HOTEL PARADISO!
IF I'VE GOT HER THOUGHTS MAYBE SHE'S GOT MINE! MAYBE SHE KNOWS WHERE THE STUFF IS...
BITCH!
PAPER ROSE FROM LONG-HAIRED LOVER HE'S ON THE MOVE WE'LL FOLLOW ON FOOT
20K'S WORTH OF BLISS AND £250,000 JUST WAITING FOR ME! IT'S THE CHANCE OF A LIFETIME! I'M OUTTA HERE! BYE-BYE MIMAS!
OOD ROOMS
000 ROACHES CANNOT
THE MAFIA? DON'T TELL ME THIS DUTCH GUY SCREWED THE OSMONDS?
HOTEL EXTREME BAR
VROOMM!

JEEESUS!
CLUPP CLUPP!
ERGENCY
LY- KEEP CLEA
HOTEL PARADISO
DELIVERIES
FRONT ENTRANC
THIS IS THE PLACE-LABOUCHE AIN'T GONNA KNOW WHAT HIT HER!
FU-
SHI-
SLAM
YOU!
I'VE HAD HOOKERS LIFT ME WALLET, BUT NOBODY LIFTS ME THOUGHTS! I WANT MY STASH, LADY NOW
YOU WANT IT?
THEN PAWS OFF! WOULDN'T WANT TO CONCUSS ME, WOULD YOU? WOULDN'T WANT ANYTHING TO SLIP MY MIND

THERE HE IS !
REMEMBER SHOOT TO MAIM !
THAT'S HER!
GET DOWN!
DOWN!
WHA ? THIS AIN'T THE TIME, LADY
BUDDA BUDDA
BLAM
BUDDA BUDDA
BUDDA BUDDA
BUDDA BUDDA
BLAM
BLAM
BOOM
MIMASKI
BLAM
BOOM

TYPICAL! GET A BUNCH O' GUYS READY FOR ACTION, ALL TOOLED UP WITH HUGE SHINY WEAPONS AND THEY GO OFF HALF COCKED!
AN' I DON'T THINK A KLEENEX'LL HELP THIS TIME!
HEY!
COME BACK WITH MY MIND!
SORRY, DUTCH, BUT THANKS FOR THE MEMORIES!
HEY, FELLA! THIS HOPPER FREE?
TAXI RAN
NO PARKIN
YEAH, JUST A -
YOU DON'T SHAKE ME OFF THAT EASILY!
WANNA BET?
WHOA!
BOING
HOTEL GIRLS
SHOWS


OOF! I WANT MY STASH, LADY!
SO YOU KEEP SAYING, BUT YOU'RE NOT EXACTLY ON TOP OF THE SITUATION, ARE YOU?
I'M GETTING OFF THIS MUDBALL, AND NEITHER YOU NOR THE OSMOND FAMILY ARE GONNA STOP ME!
BOOZE
OOOF!
THEN I'M COBBIG WID YOO!
KLANG
YEEAAARGH!
SORRY NO WAY, I'VE GOT TO PUT MY FOOT DOWN THERE!
LUCKY HOP
MIMAS SPACEPORT WELCOMES CAREFUL DRIVERS
FLIGHT 261 FOR PHOBOS INTERPLANETARY SPACEPORT, MARS, NOW BOARDING AT GATE 14..
URANUS
HI DUTCH! GOING SOMEWHERE?
ULP!
NEXT ISSUE BODY BAG?

NEWS FROM THE OMNI-ZONE

with Adrian Rigelsford

DOCTOR WHO SPECIAL SCRAPPED

Three weeks into pre-production, the 30th Anniversary *Doctor Who* film has been shelved indefinitely by the BBC. It was hoped the 90 minute story would have featured appearances by all five surviving Doctors, with the main bulk of the story revolving around the Fourth Doctor, Tom Baker.

Doctor Who - The Dark Dimension was due to have a television transmission and a simultaneous video release towards the end of November, when celebrations for the series are destined to reach their peak. The Director assigned the task of bringing the show back was Graeme Harper, acclaimed for his past *Who* work, *The Caves of Androzani* (featuring the Fifth Doctor) and *Revelation of the Daleks* (with Doctor number six). Additionally, Sophie Aldred was due to return as the Seventh Doctor's last companion, Ace, and Nicholas Courtney would have appeared as Brigadier Lethbridge-Stewart - a role he's been playing since the mid 1960s, when the character was introduced in The Web of Fear, a story which featured the second Doctor, the late Patrick Troughton.

Although the production certainly won't appear this year, the possibility of it being remounted at some point in the future should not be ruled out. It is believed that many people on the production side of the project will be happy to return, if and when it is revived. As countless monsters have discovered in the past, it's not that easy to kill off this particular Time Lord!

THE CAPTAIN'S FINAL VOYAGE?

During a recent trip to England, *Star Trek: The Next Generation's* Captain, Patrick Stewart, has made it clear that the Seventh Season of the series, now well into filming, will probably be his last.. Although, he'll be happy to appear in the planned feature films, with the first due to start as soon as the new season wraps. With the cast and crew reassembled towards the end of July, the first episode to be completed was *Descent* Part 2, which ties up all the plotlines from the dramatic cliffhanger finale of Season Six. The Borg are back and they're no longer the impassive, emotionless cyborgs encountered in previous stories - they now have emotions and are all veering towards homicidal aggression! The episode sees the return of Hugh Borg, the young member of their race seen in Season Five's episode, *I, Borg*. In that episode, Hugh regained a good deal of the sensibilities that had been erased to make him a Borg, and the rebel faction he is now with plays a vital in the climax to *Descent*, where Data has to confront his evil twin brother, Lore, for what he determines to be the last time. Rumours abound that the Borg will return for the final episode of *this* season, which will lead directly into *Star Trek VII*, and that other participants throughout the run will include the ever reliable *Q* and a certain Vulcan from a certain series called Star Trek.

DEEPER AND DEEPER

Star Trek: Deep Space Nine continues to beam down to the video shelves, with Volumes 5 and 6 now available, featuring *The Passenger/Move Along Home* and *The Nagus/The Vortex*. Volumes 7 and 8 will be out shortly, with Battlelines/The Storyteller and *Progress/If Wishes Were Horses*. After this, there will only be Volume 9 and 10 before Season One is exhausted.

After a couple of months without a release, *Star Trek: The Next Generation* Volume 10 will hit the shelves in September, with the episodes *Aquiel* and *Face of the Enemy*. With the DS9 stockpile used up, *Next Generation* releases will become far more frequent between now and the end of the year.

LEAPING BACK WITH MAC?

Although *Quantum Leap* has been put to rest for the present, a revival of the show is *not* impossible. A series of two-hour movies are being made under the banner of the 'Universal Action Network', with 24 being made in total, covering six separate series. The format will be much like the *Mystery Movie* set-up, where films featuring McCloud, Columbo, Banacheck and other crimebusters were shown alternately, on a weekly basis. *Quantum Leap* is a contender for one of the six shows.

Paramount are working on a sat of *McGuyver* movies for the series, with Richard Dean Anderson returning in the title role. One of the films was recently on location in England, with Brian Blessed making a guest appearance as Professor Atticus (his relationship with Anderson in the story has the same sparkle as the Sean Connery/Harrison Ford combination in *Indiana Jones and the Last Crusade*). The filming involved several days at Shepperton on a set whose name, I promise you, lives up to expectations. The Lost City of Atlantis!

MORE REVIVALS

The retrospective trend of reviving old TV shows continues to grow with alarming speed in America. Bill Cosby and Robert Culp are currently in Venice making an *I-Spy* reunion movie for TV, David McCallum and Robert Vaughn are rumoured to have been sounded out to see if they're willing to don tuxedoes again for *The Man From U.N.C.L.E. Returns*, and Lost in Space and *Land of the Giants* both look destined for the big screen.

Meanwhile, over here, there's a rumbling about *Thunderbirds - A New Generation*, but everyone in the Gerry Anderson camp says this is no more than speculation... Then again, a few years ago that's what was said about the possibility of making a *Star Trek* movie, let alone a brand new series with entirely different characters!

DALEK INVASION...

This month sees the release of the first two special video releases from BBC Video, marking the big three-zero for *Doctor Who*. The Dalek box-set comes in a special presentation tin adorned with - any guesses? - well, it's got Daleks on it, basically, and within are two tapes. The first features a six-part yarn from the William Hartnell era, *The Chase*, with the only appearance by the creatures who were meant to be the arch rivals of the Daleks, the Mechonoids.

Tape two contains *Remembrance of the Daleks*, bringing us bang up to date with a Sylvester McCoy story, where the Special Weapons Dalek has to be seen to be believed. The whole package is rounded off with a booklet, detailing the complete history of the metallic fiends. Dalek-haters, as you can see, are onto a loser where this releasa is concerned, but for the Dalek *fans* out there, we have five Dalek box-sets to give away. All you have to do to win one is name the writer who created the Daleks. Simple enough? Then put your answer on the back of a postcard, with your name and address, and sand it to the usual Smegazine address with 'Dalek Giveaway' clearly written on it.